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PIANOS

MAJOR AND MINOR.

It is rumored that Sophie Menter will make a tour in this country this season under the management of Mr. F. A. Schwab.

Patti has now arranged to sail for New York October 28th. Nicolini will accompany her; and the rest of the company, which includes Madame Fabbri, M.M. Galassi, Lely, Novara, and Mascheroni, with Signor Arditi as conductor, will leave on the same day. The season will open in New York on November 6th, and in all 40 concerts will be given, the first part of each programme being devoted to an act from a favorite opera.

People begin to play, and don't get into the swing until they have played one or two measures. The mote, the beat of the piece, ought to have begun in the mind, in the feeling of the performer, before he puts a finger on the keyboard.—*Sir Sterndale Bennett.*

Anton Rubinstein, after indefatigable work for two years, has at last put the finishing touches to his great biblical opera "Christus." It is designated by him "as the work of his life," and he says that during its conception he was more than ever inspired.

Raoul Koczalski, the eight year-old pianist of the German Czar, has a repertory of 1,000 pieces. In sixty four days he gave fifty two concerts, and during the last three and a half days has played 507 times in public. Pretty good, this, for a youngster.

Bobby: Pop, what is a musicale? Fond Parent: A musicale, my son, is where a lot of people who know each other meet together, and talk in a loud tone of voice about the rest of the people they know, who are not present. Bobby: And what is a conversazione, pop? Fond Parent: A conversazione is where the same people sit in sad and solemn silence, listening to a lot of mildewed music.

The Chevalierde Kontski has completed the transcontinental tour of America, and has arrived at San Francisco on his way to Japan. The latest report from the veteran musician is that he is in excellent health and spirits, and is enjoying his tour.

Go to the popular firm, Nanendorf Bros., 314 N. Sixth street, when you want a fine umbrella, stylish parasol or cane. Nanendorf Bros. make them and sell them as low as the lowest.

Verdi is writing another opera, and has invited the Italian singer, Eugne Bellincioni, to create the leading role. "I am young and beauty," said Verdi, at his first meeting with her, "I will compensate for all the faults and failings in the composition of my old age."

Cook's Extra Dry Imperial Champagne is the pure juice of the grape naturally fermented. For bouquet it has no superior. Lord Coleridge writes: "Send me fifteen dozen Cook's Extra Dry Imperial Wine. I tried it while here and find it superior."

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KUNKEL'S MUSICAL REVIEW

October, 1893. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 16—No. 10.

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OCTOBER, 1893.

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CITY NOTES.

Victor Ehling, the prominent pianist and teacher, continues his successful teaching at his music rooms, 104½ North Broadway. Mr. Ehling's quintette club will furnish some rare concerts during the coming season.

Miss Lulu Kunkel, the solo violinist, is open for engagements and may be addressed at 317 S 22nd Street. Miss Kunkel has been highly praised for her playing at some of the leading concerts.

Jacques Wouters, the oboe soloist, receives pupils at his residence, 962 Chouteau Avenue. Mr. Wouters has delighted audiences wherever he has appeared with his masterly and artistic playing. He is a graduate of Brussels Conservatory and a member of the Choral Symphony Society and Grand Opera House Orchestra.

Sev. Rob. Sauter, the distinguished teacher of violin, added the World's Fair to the many great achievements he has witnessed. Mr. Sauter's masterly teaching is widely appreciated.

August Wm. Hoffmann, the popular pianist and teacher, has returned after an enjoyable trip to the principal countries of Europe. Mr. Hoffmann's pleasant music studio is located in the Emilie Building, 904 Olive Street, Room 80.

Lowell Putnam, teacher of violin and mandolin, receives pupils at his residence, 1121 Leonard Avenue. Mr. Putnam is a very thorough and successful teacher and advances his pupils as rapidly as possible.

Geo. C. Vieh, the pianist and teacher, has returned from an extended trip and resumed his classes. Mr. Vieh may be addressed at 2001 California Avenue.

G. Neubert, the pianist and teacher, has done much toward the advancement of music in Belleville, where he is director of of the Philharmonic Concerts. His pupils in piano evidence the thorough and careful instruction they receive.

Lovers of the zither who desire their children to receive thorough and rapid instruction should address August Meyer, 1508 S. 12th Street, who is the best teacher of that popular instrument.

Miss Anna Vieths, who has been studying the past year with the celebrated Leschetitzky, in Vienna, has returned home. Miss Vieths is well qualified to impart the peculiar methods of Paderewski's teacher. She will assist Miss Strong, and many will, no doubt, be glad to avail themselves of the special features offered by this arrangement.

Mrs. M. A. Gilsinn and son, Prof. Angelo R. Gilsinn, and little daughter, Miss Etta Gilsinn, returned home from Buzzard's Bay, Massasoit, Mass., last week, where they have spent the summer the guests of Mrs. Gilsinn's daughter, Mrs. L. E. Anderson, at her summer cottage.

Miss B. Mahan, of the Beethoven Conservatory, has returned after a delightful vacation of four months, most of which was spent at the World's Fair, where she played in concert. Miss Mahan has resumed her classes.

Miss Nellie Strong has returned after a delightful summer at Rye Beach, New Hampshire, and resumed teaching. Miss Strong's classes are so enlarged that she has formed an Intermediate as well as a Primary Department, being assisted by some of her best advanced pupils. Miss Strong's essay was pronounced one of the best read at the Musical Congress.

JOHN PHILIP SOUSA.

John Philip Sousa, the director of Sousa'a Grand Concert Band, unquestionably the greatest military band leader of America and probably of the world, was born under the shadow of the Capitol in Washington, D. C., in 1854, of Spanish father and German mother. He early gave evidence of superior musical ability, and his training was of the very best. Young Sousa studied for a number of years under John Esputa, then director of the U. S. Marine Band, and took a long course of instruction in composition and harmony with George Felix Beukert, the eminent teacher. He attracted attention as a violinist when very young, and at the age of eighteen years became an orchestra leader, where his unusual abilities in this direction were demonstrated. His first engagement was with Milton Nobles, and for several years he traveled with various road companies. Sousa was a member of Offenbach's famous orchestra when the French composer was in this country, and subsequently became musical director of the famous Philadelphia Church Choir Pinafore Company, when his splendid orchestration of that opera first brought his abilities as a musician into public notice. In 1880, at the age of twenty-six years, he accepted the directorship of the United States Marine Band, which position he held with great credit and honor for twelve years, during which time the national band was developed by him into one of the best drilled bands in existence, and drew world-wide attention to Mr. Sousa as a bandmaster of unprecedented, if not unequaled, ability. The two concert tours of the United States which the Government permitted

him to make were enormously successful and added much to his popularity and renown. In 1892, however, Mr. Sousa accepted a princely offer to assume the direction of his present unparalleled organization, and in August 1st of that year he resigned from the United States service. In the make up of his new band Mr. Sousa's ideas of instrumentation have been followed, with the result that he has a military band capable of all the artistic nuances of a string orchestra. As a composer, Mr. Sousa is equally prolific and popular. He is known as the "March King" as widely as Strauss is known as the "Waltz King," and he is one of the very few American composers whose works are generally played in Europe. His most popular marches, such as the "Washington Post" and "High School Cadets," are played by every band and whistled on every corner in the United States. Over half a million copies of each of these marches have already been sold. His latest published march, "The Beau Ideal," bids fair to be as popular as any of its famous predecessors. Sousa has also written five operas, of which "The Smugglers," "Queen of Hearts," and "Desiree" have been successfully produced, and he has just signed a contract to write a new opera for DeWolf Hopper, the libretto to be written by Charles Klein, the well-known playwright. His published works number many hundred, and include marches, songs, waltzes, overtures, a *Te Deum*, etc. In appearance John Philip Sousa is of medium height, possessing a well-knit frame, with features of southern brunette type, bespeaking a warmth of temperament, great enthusiasm, energy and intelligence. He possesses a magnetic personal charm which attracts others, and at the same time enables him to lead a band as much by force of character as by vested authority.

P. Rob. Klute begs to inform his numerous friends and patrons that he has succeeded in engaging the valuable services of Mr. Victor Lichtenstein, the well known concert soloist, for the purpose of giving violin instruction at his Music Rooms, 3024 Easton Avenue, and will be glad to receive applications from a limited number of pupils.

ALL-ROUND ARTISTIC TRAINING.

The intensification of life under the pressure of competition naturally exalts the value of what we call "technical training." The reasons are obvious: a well-directed technical training makes the specialist; the specialist commands reputation, and is the modern child of fortune. Happily, however, there is a broader and wiser conception of the building-up of artistic character, which is commanding attention at the present time; the economy of special application is generally acknowledged to be linked with the economy of general culture. The spiritual, intellectual and physical powers of man assert and re-assert their claims to be considered in any scheme of preparation for the life-work of the individual, despite his eagerness to command a prompt success by special concentration in a given direction. Nature insists upon three conditions of progressive life: activity, variety and rest. Some of us are contented if we endeavor to fulfill any two of the conditions named; but a true and well governed life can only be attained by a due regard for all three conditions of every well-regulated existence, and a well-considered balance of the three functions, without which health of body, mind, and soul can neither be secured nor retained. The truth is, all these three conditions act and re-act upon each other; and the man who does not take proper rest or secure sufficient variety in his life's course may not command as much usefulness or admiration as the person whose activity overbalances his desire for change and rest, but he is at least as wise from the individual point of sight. The most difficult condition to fulfill of the three imposed upon us by natural law is that of "activity," and it must be conceded this is the most important if any real progress and consequent success is to be attained. To the artist, however, activity, whether mental or physical, can never be judiciously severed from "variety." That this is so depends upon the great principle of every condition of life, "waste and repair." Activity inevitably causes waste; variety or rest bring about repair. But the theory of general culture has taught us that, next to activity variety commands a place of importance in the scheme of artistic development, for while rest may be of only negative value in regard to progress—to which we all eagerly look in the race of life—variety, implying as it does a changed form of activity, certainly means relative or secondary advancement. The subject of a balance of conduct with regard to the three conditions of healthy and successful, or better still, useful life, intimately concerns the musical artist; because, whether his chief work is productive or executive, he cannot well advance without combining the two great departments of his art in the work of his life. Even this is but an incomplete view of the musical artist's obligations to the art he practices, and to himself, to put the matter on a narrower basis. The composer must have a practical knowledge of executive possibilities in order to give free bent to his creative powers. "Only he who knows the road can allow his horses a free rein," is as true of the maker of music as it is of the coachman or any other craftsman. To turn to the other side, the musical executant can only hope for promptitude and certainty of conception and detail by the study of the various departments of the art of composition; a preparation which, in effect, precipitates the mind forward, quickens the perceptive powers, and intensifies every form of executive activity. Music is so delightful and exhilarating in its mental magnetism that musical artists require to be warned constantly of the dangers of overwork, and of the folly of forgetting, in the pursuit of what must ever be a pleasure to the born musician, that the law of waste and repair is a stern, inevitable condition of every form of life. Excessive application to the study of composition in its various departments produces a kind of temporary brain paralysis, the loss for the time of the power of controlling part movements in harmony and counterpoint, and the weakened recognition of the relationship and proportion of various activities and features which go to make up music of interest and eloquence. The musical executant, perhaps, still more feels the necessity for physical rest. In activity waste is getting ahead of repair; and in rest and sleep repair is gaining ground over waste. The too incessant exercise of nerves and muscles in given directions weakens rather than strengthens, and if persisted in too long will result in cramp or some form of local and temporary palsy. Just as a too concentrated attention and activity brings on nervous disturbance and inability. So a too long continued strain upon the recurrent action of nerves and muscles in either singing or playing will prove dangerously exhaustive, as causing waste to outrun repair. So it becomes an important truth that we must, while encouraging activity in the study of music—whether productive or executive, mental or physical—take care to duly recognize the important reaction and recuperative power, in their several and different ways, of variety and rest. The combination of studies, the restful and at the same time strengthening results of individual effort, combined with the less exacting and more social performances of choir and orchestra, the happy and far-reaching effects of a timely and judicious combination of theoretical and practical studies, are conditions which make the life and work of the musical student in our best managed great music schools a course ensuring the best possible chances of healthy, artistic progress, and ultimate and permanent success.—*Ex.*

GRAND 'CELLO CONCERT.

A rare and novel treat will be afforded music lovers on the evening of November 6th, at Memorial Hall, when a magnificent 'Cello Concert will take place. The participants are widely known as artists of exceptional merit, and no one interested in music can afford to miss their great programme. The following will take part in the concert: cellos—H. Heberlein, Louis Mayer, Ch. Klamerstein, Ch. Fröhlich, P. G. Anton, Jr., C. Mayer, L. Lelievre, H. Hennemann; basso—Otto Boull; tympani—R. Fölsing.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price $1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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No Equal.

Young Siegfried Wagner, the only son of the poet-composer and Frau Cosima, erstwhile the wife of Hans von Bülow, has definitely announced his intended profession of an architect, and has given himself bodily to music. Genius is very seldom inherited, and it is highly improbable that Siegfried will become the author of any sublime music dramas. However, recent speeches bid fair to his abilities. It is his intention to relieve his mother of some of the cares and responsibilities attaching to the Bayreuth festival performances so reports say. His mother meantime does not wish to be relieved, for she is notoriously niggardly. She has employed the reputation and traditions of her husband's genius since his death with a clear purpose of getting all the profit possible out of them, and she has personally managed the Bayreuth festivals with a jealous and watchful business eye. Siegfried cannot come over such a mother.

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Teresa Carreno and Eugen d'Albert intend making an artistic tour together after Christmas.

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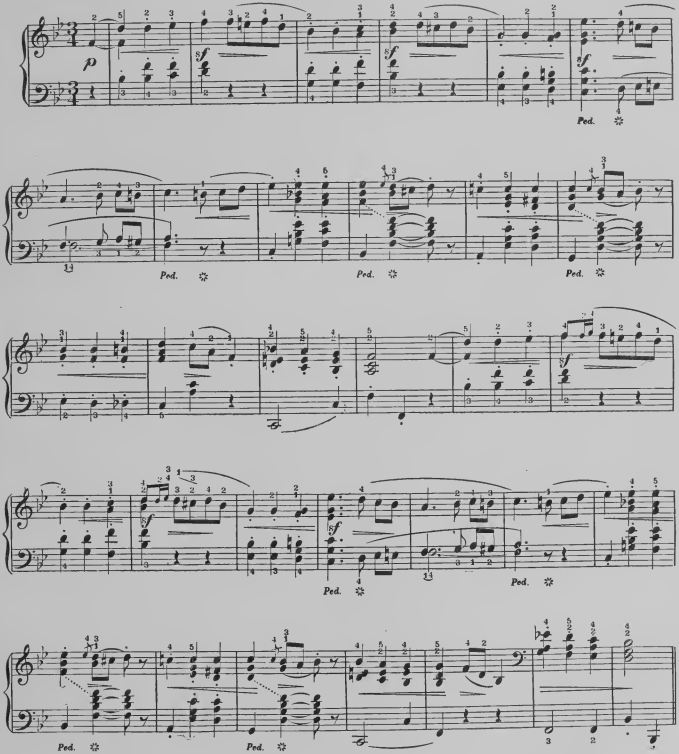

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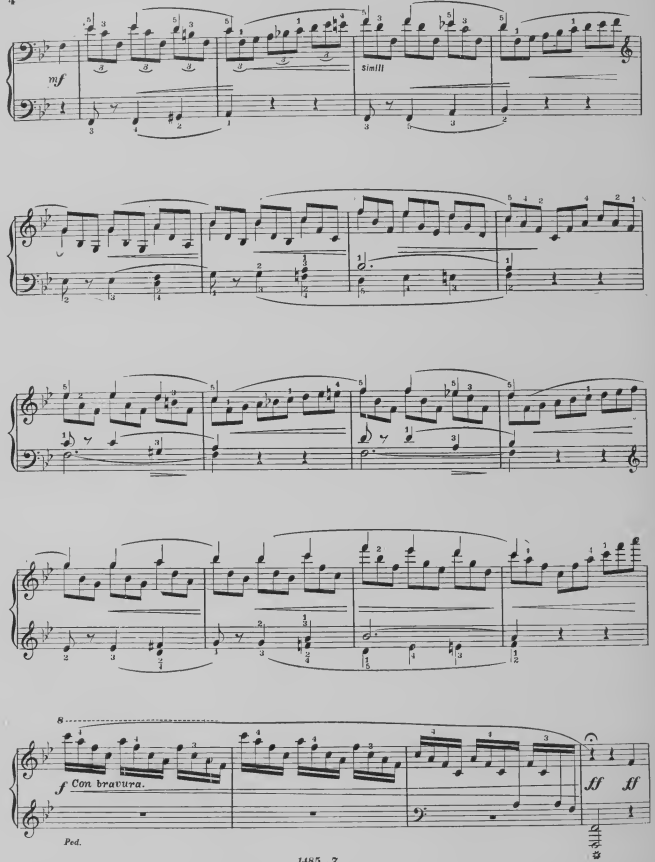
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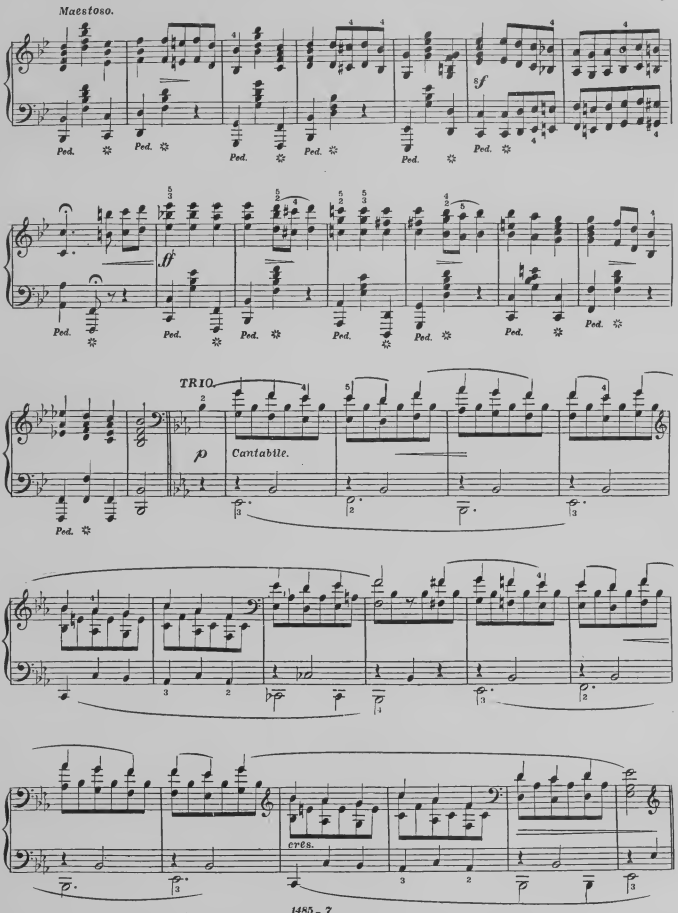
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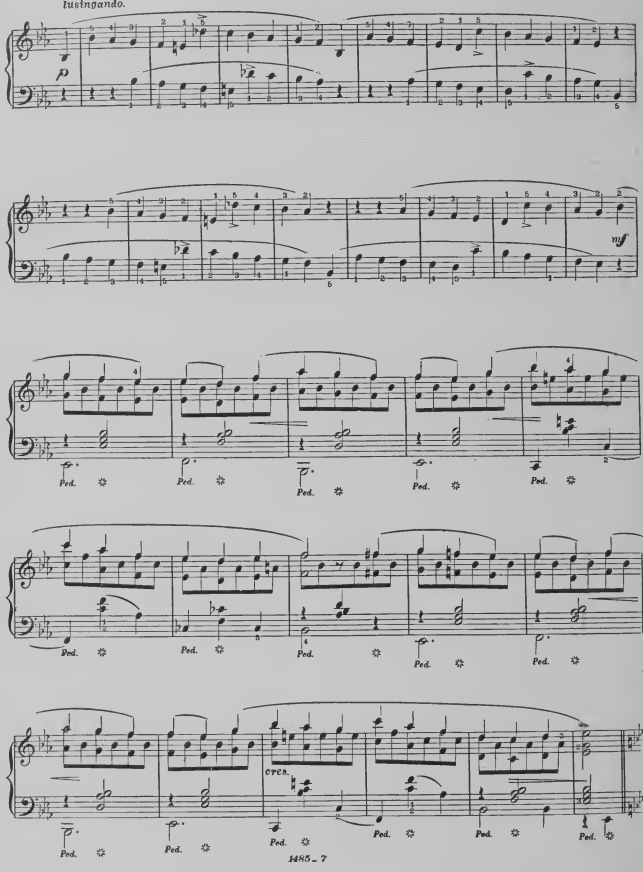
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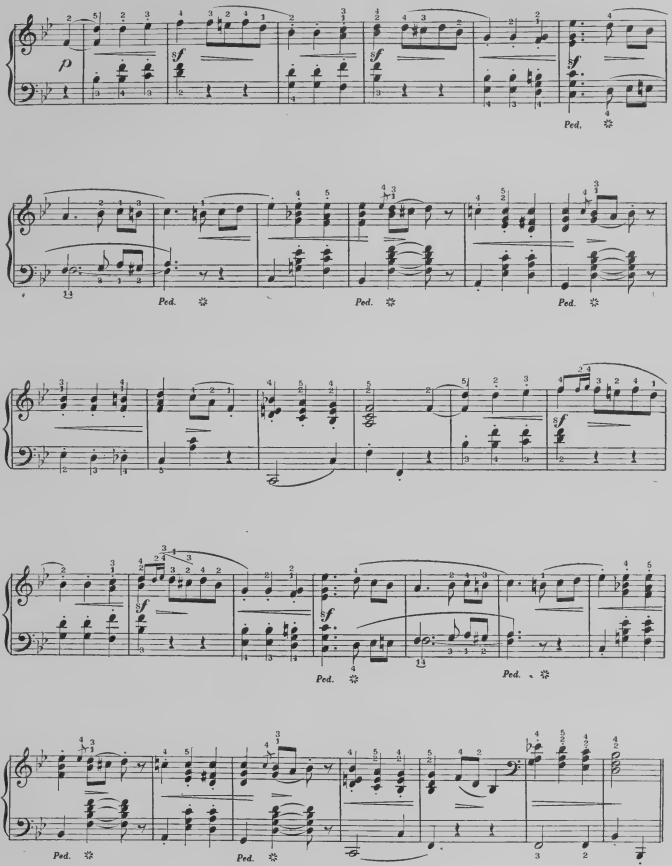
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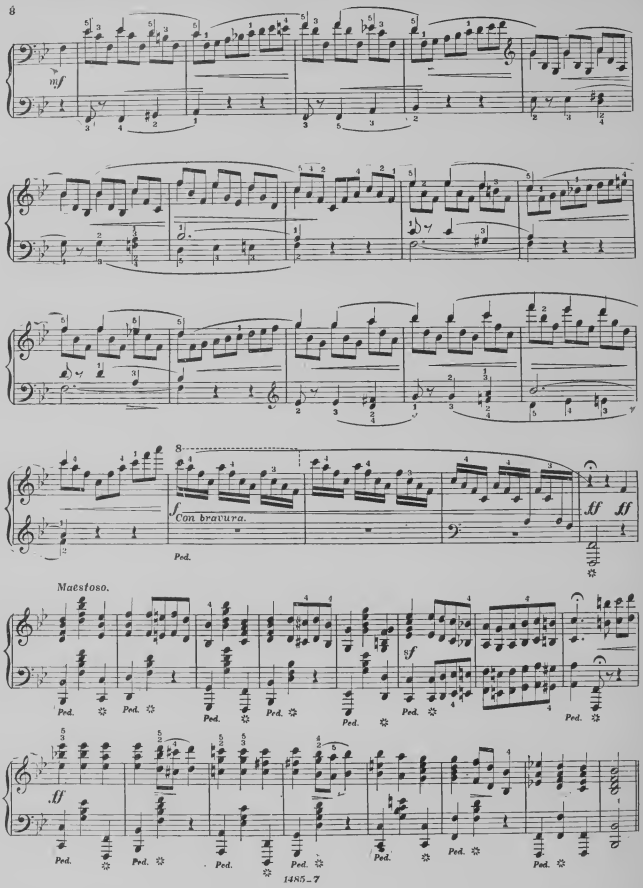
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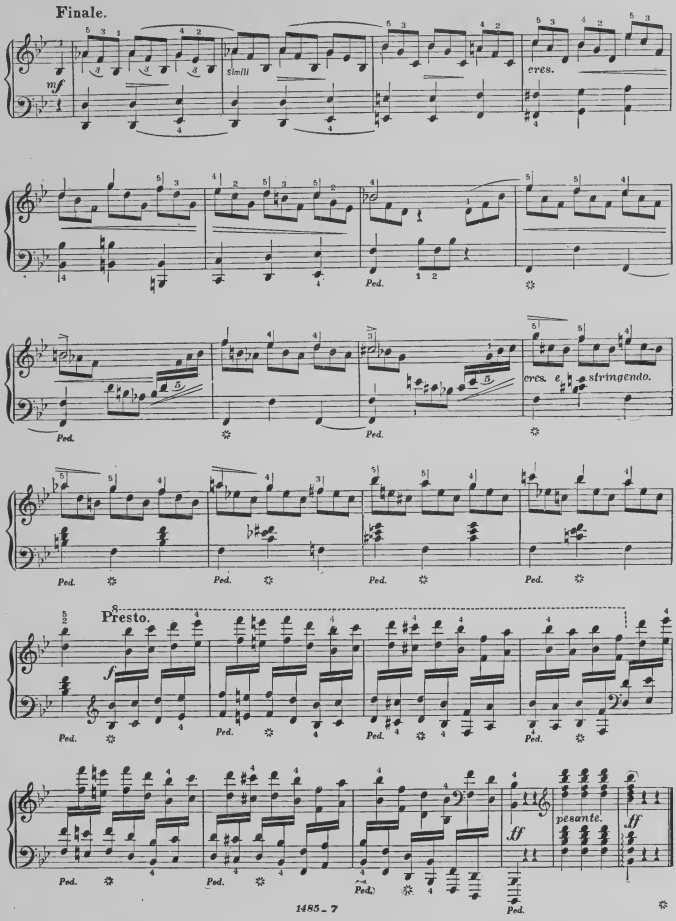
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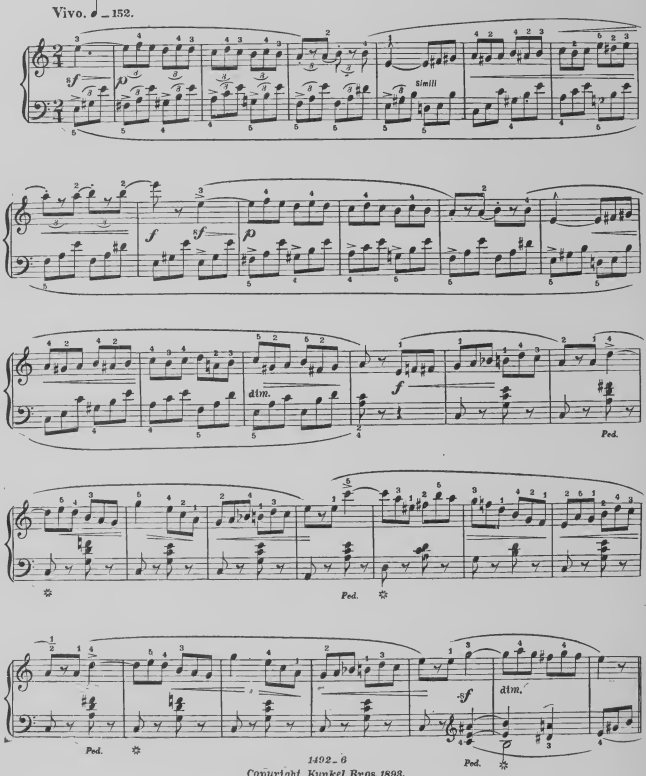
SOUVENIR de VENEZIA.

TARANTELLA.

Charles Mayer.



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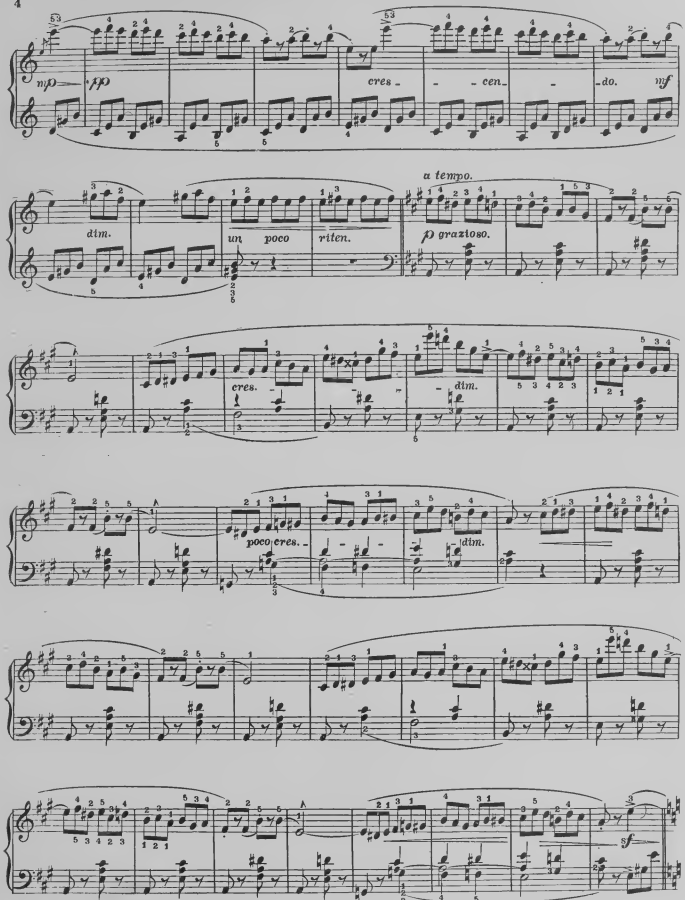
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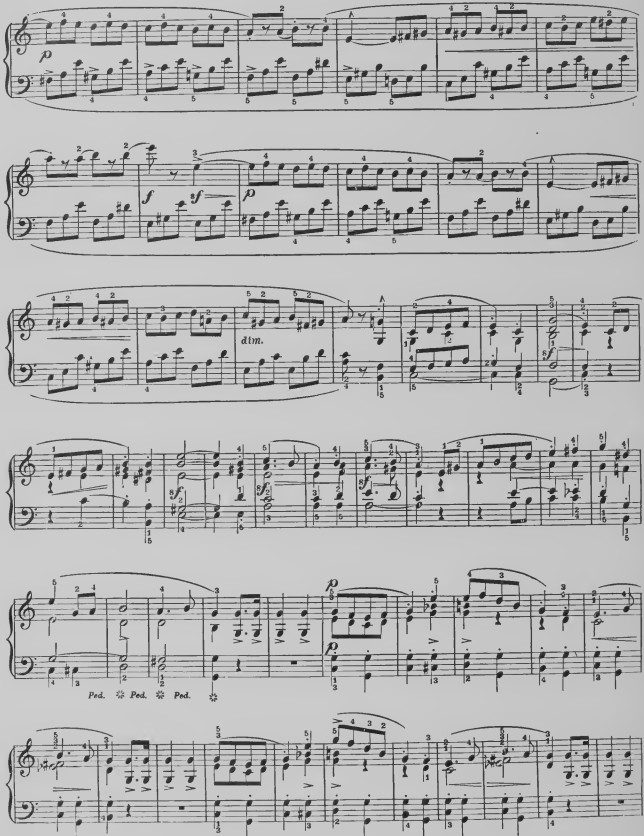
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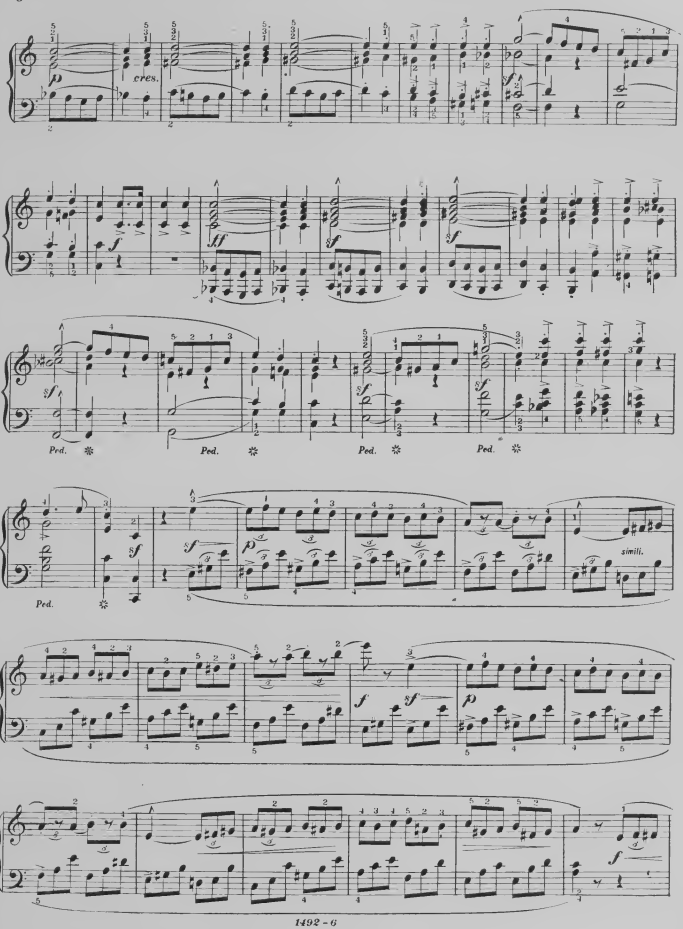
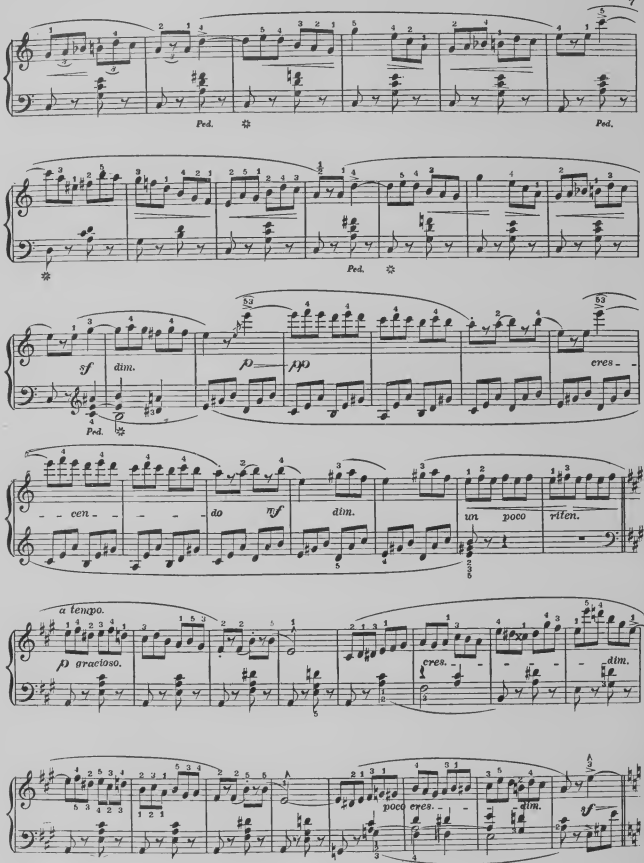
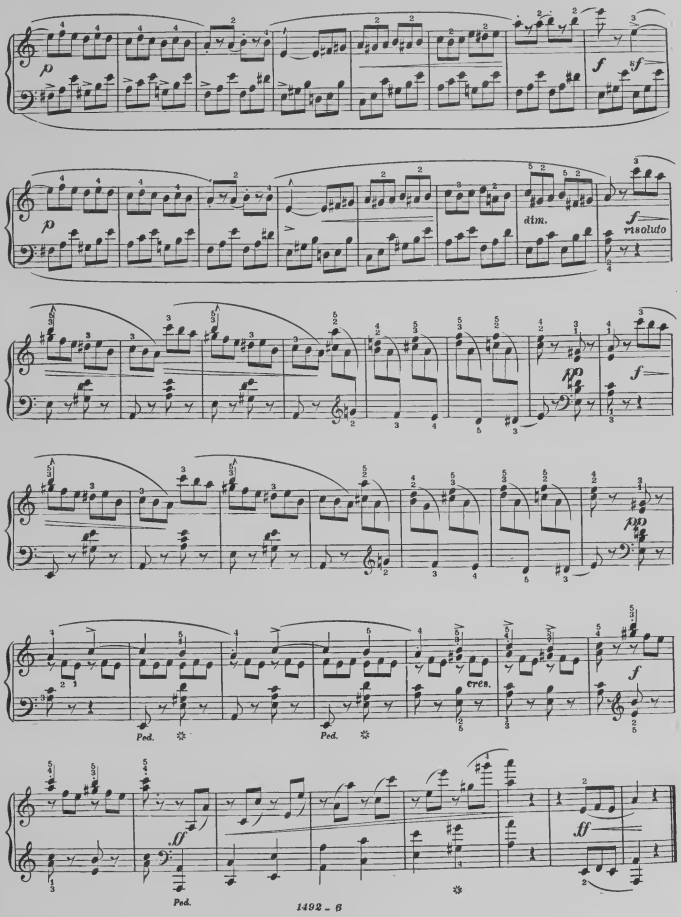

cres.
Ped.
Ped.
Ped.
Ped.
Ped.
simili.


Ped.
Ped.
Ped.
sf
dim.
p
pp
cres-
Ped.
cen-
do
mf
dim.
un poco
riten.
a tempo.
p gracioso.
cres.
dim.
poco cres.
dim.
sf


dim.
risoluto
Ped.
cres.

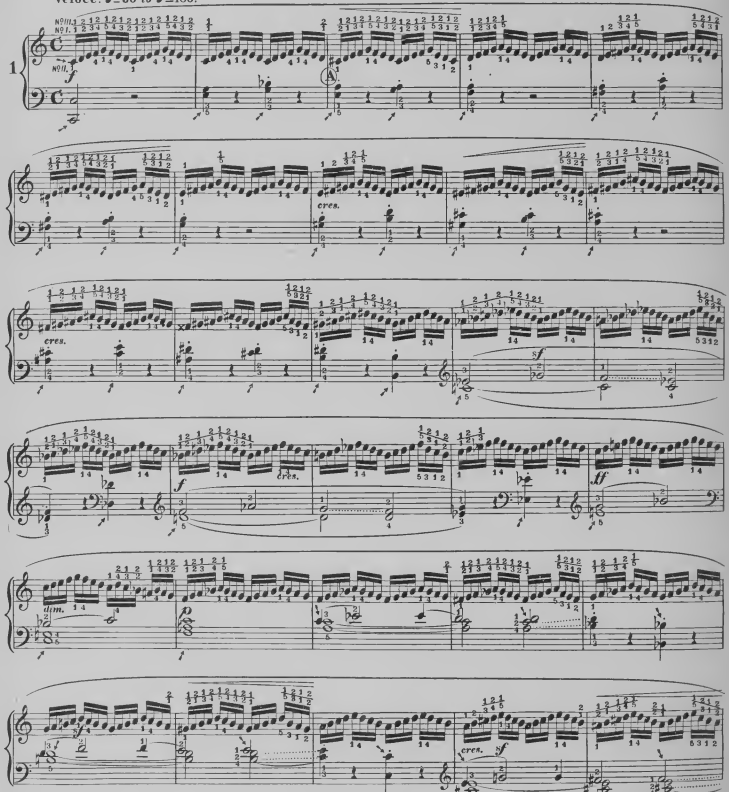
CLEMENTI.

GRADUS AD PARNASSUM.

At first practice studies I. and II. with the fingering No. I. 5 4 3 2 1 2 3 4 5 then with No. II. 1 4 3 2 1 2 3 4 1 and lastly with No. III. 1 2 1 2 1 2 1 2.

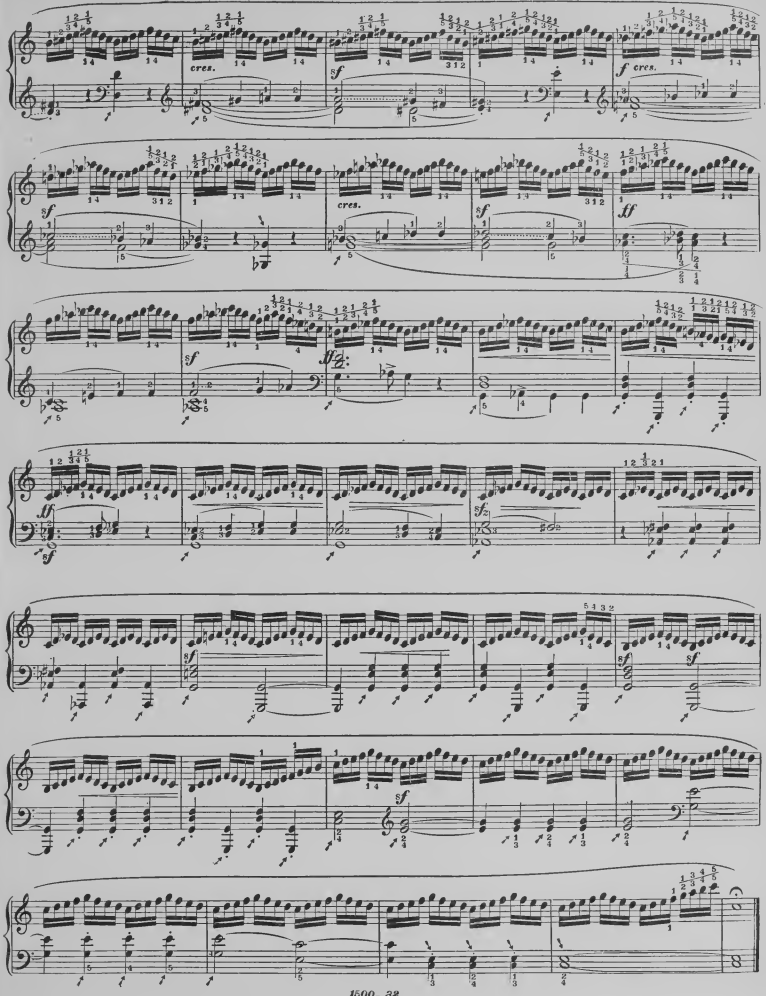
The fingering given at Nos. II. and III. offers magnificent practice for the crossing under of the thumb and crossing over the thumb, the importance of which cannot be over estimated. Notes marked with an arrow must be struck from the wrist.

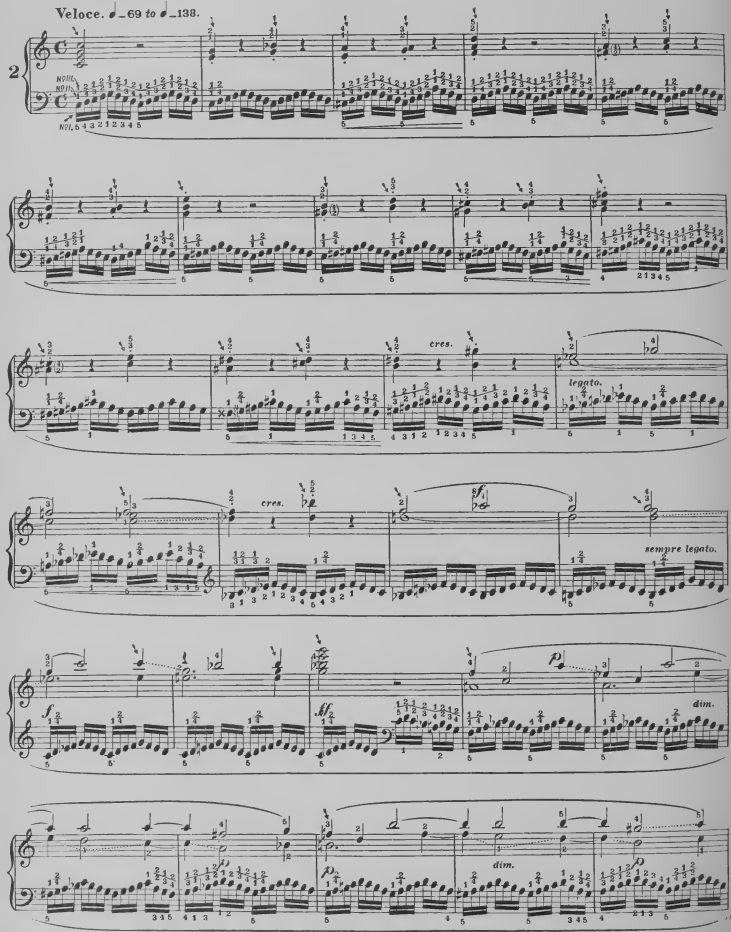
Veloce. ♩= 80 *to* ♩= 160.

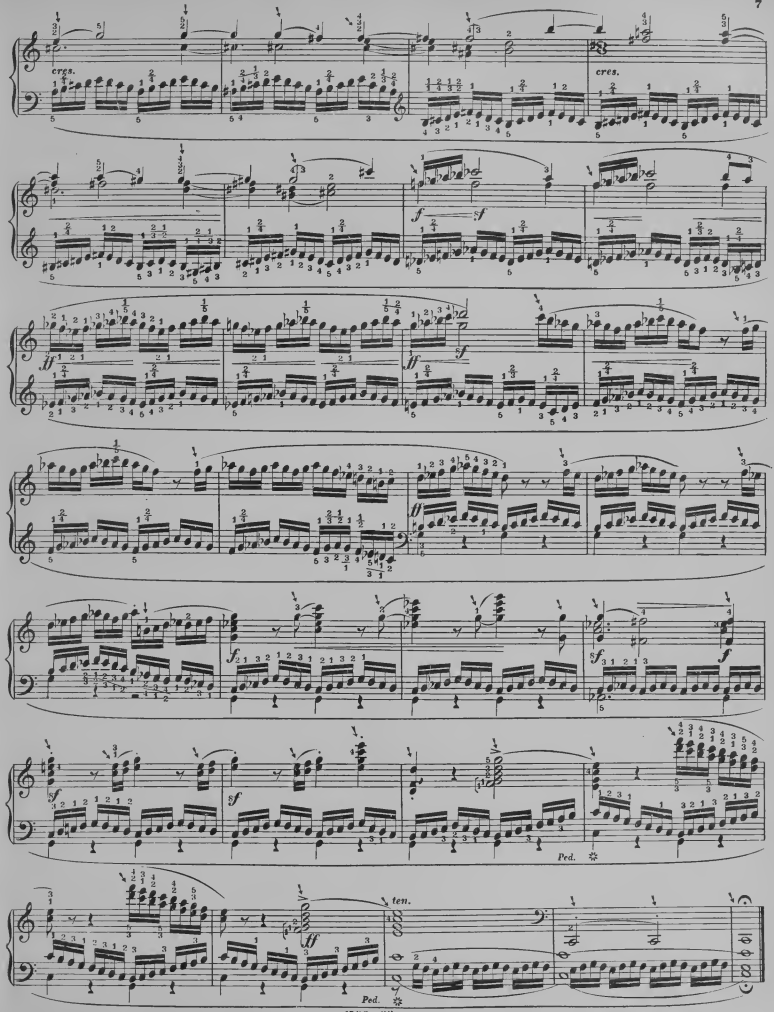


(A) Where the thumb is used on the black keys the position of the other fingers is between the black keys.

Copyright, Kunkel Bros., 1893.

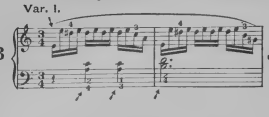

cres.
sf
f cres.
ff


Veloce. ♩=69 to ♩=138.
2
cres.
legato.
cres.
sempre legato.
dim.
dim.

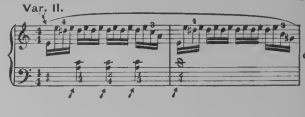

cres.
cres.
f
sf
ff
sf
ff
f
sf
f
sf
Ped.
ten.
ff
Ped.

This study should also be practiced with the following variations, which are very beneficial to the 4th finger.

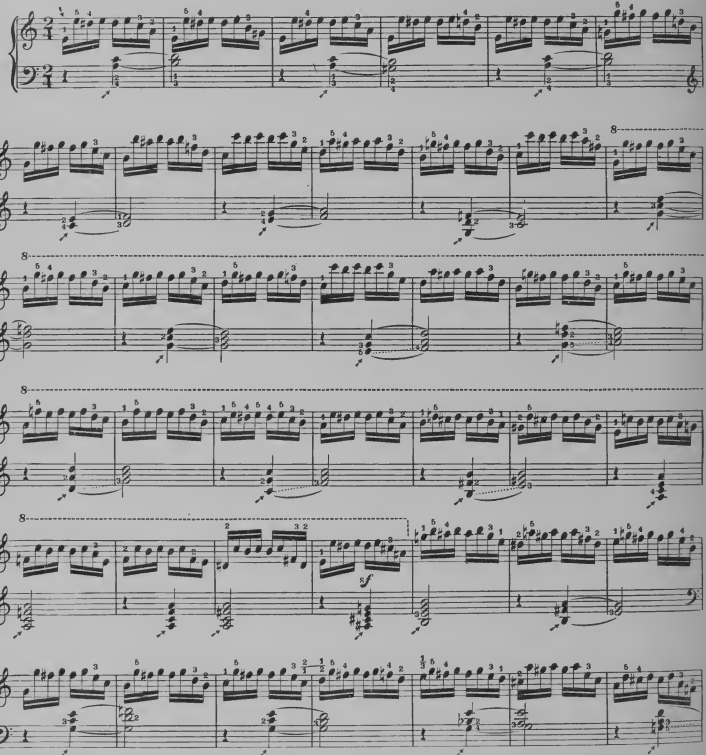
Var. I.



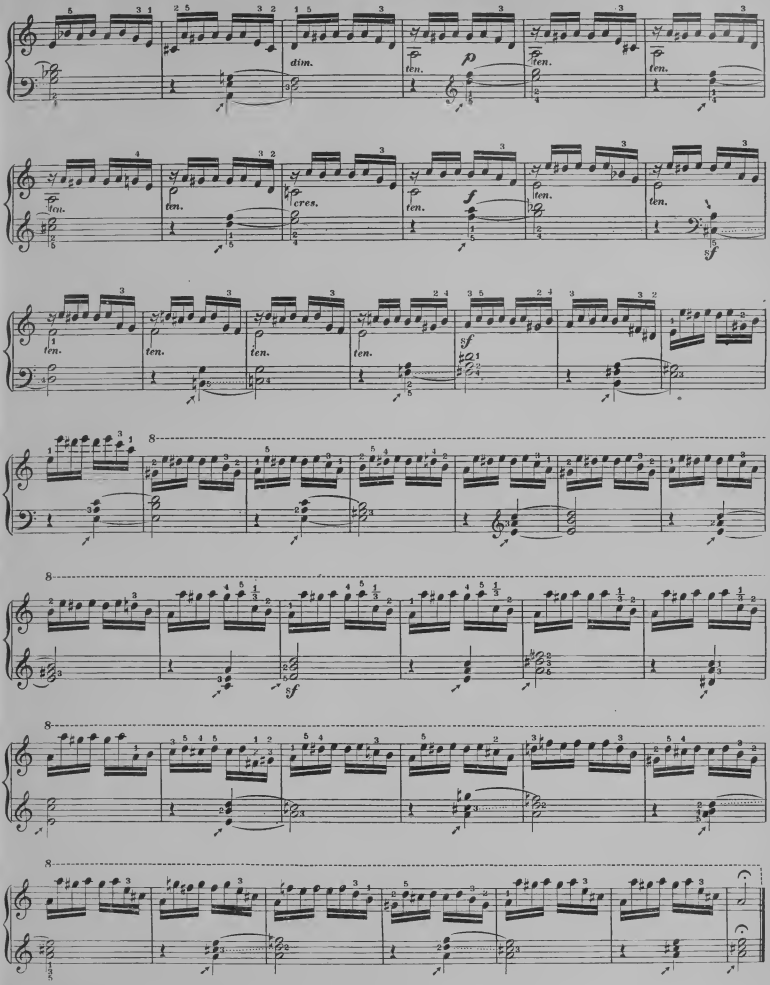
Var. II.



Presto. ♩=76 *to* 152.

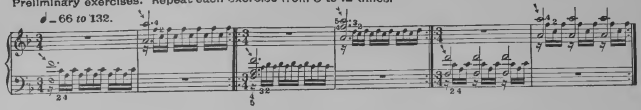


The usefulness of this study will be still more obvious if the player will transpose it into the keys of A flat minor and A sharp minor. The exercise of transposing cannot be too early recommended to the pupil, as it cultivates the ear and develops the musical understanding.

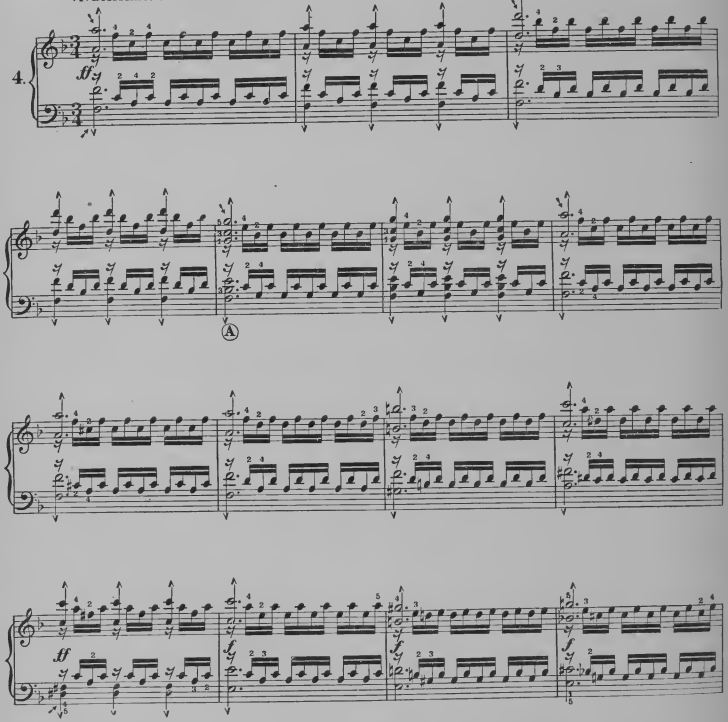

dim.
ten.
p
cres.
f
sf

Preliminary exercises. Repeat each exercise from 8 to 12 times.

♩ = 66 *to* 132.

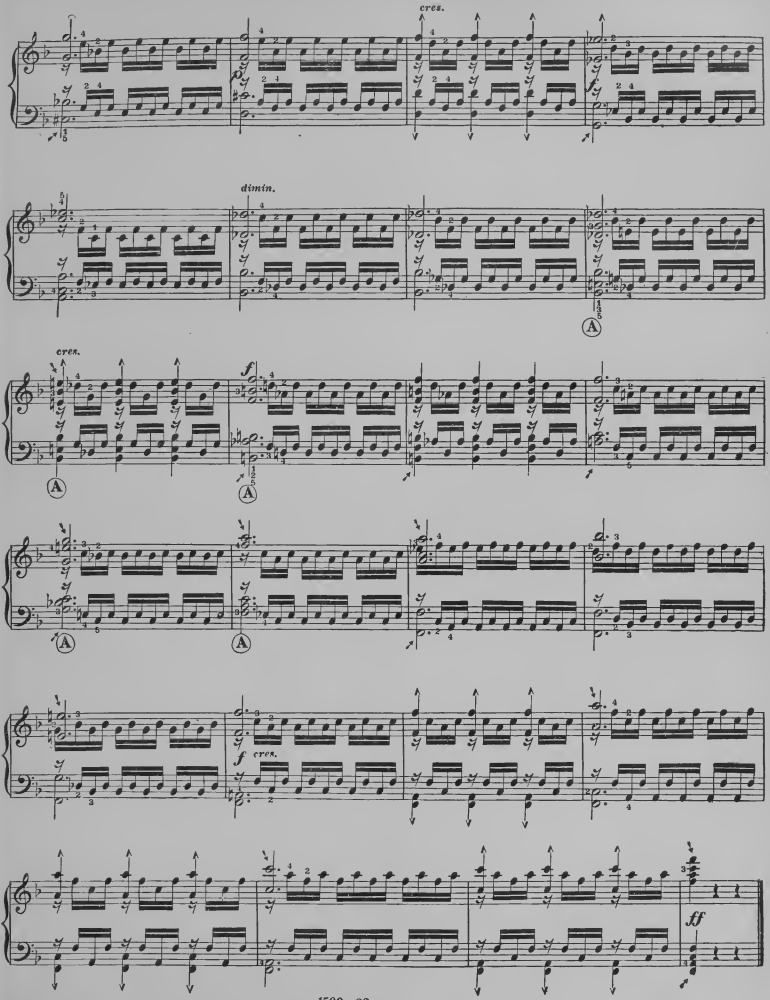


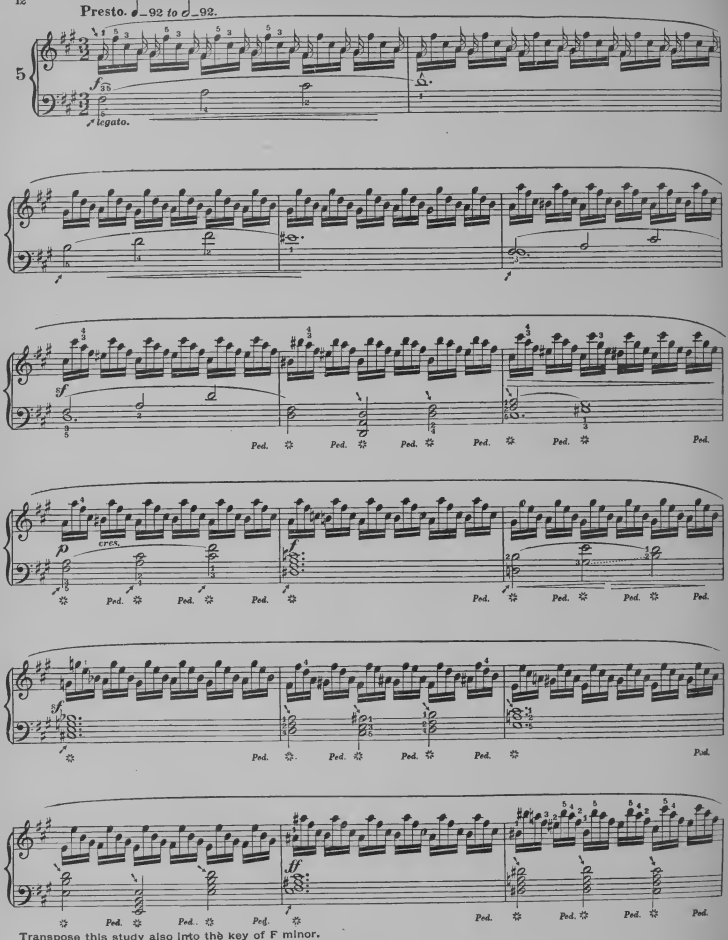
Vivacissimo. ♩ = 66 *to* 132.



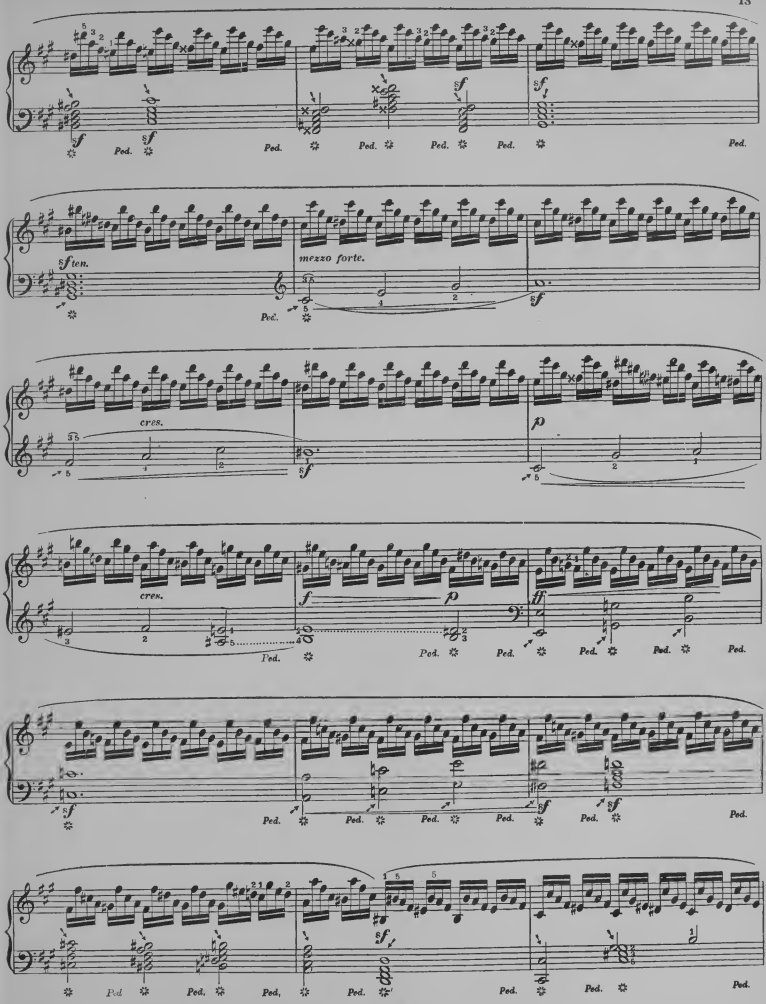
A transposition of this study into the keys of F sharp major and E major will be of great benefit to the student.

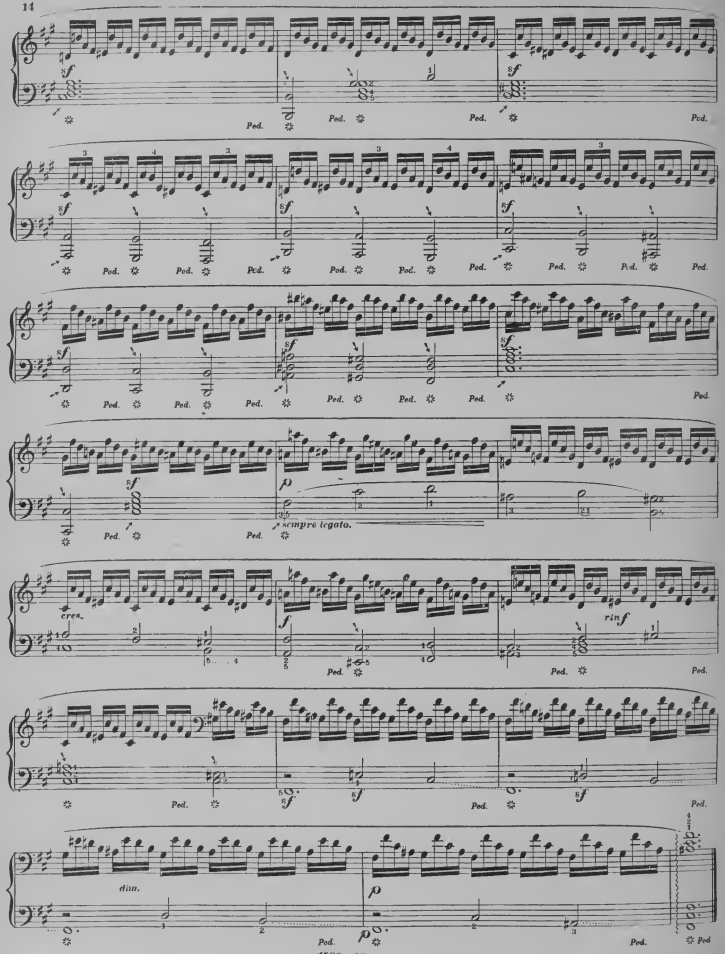
A Small hands may omit the middle note in these chords.

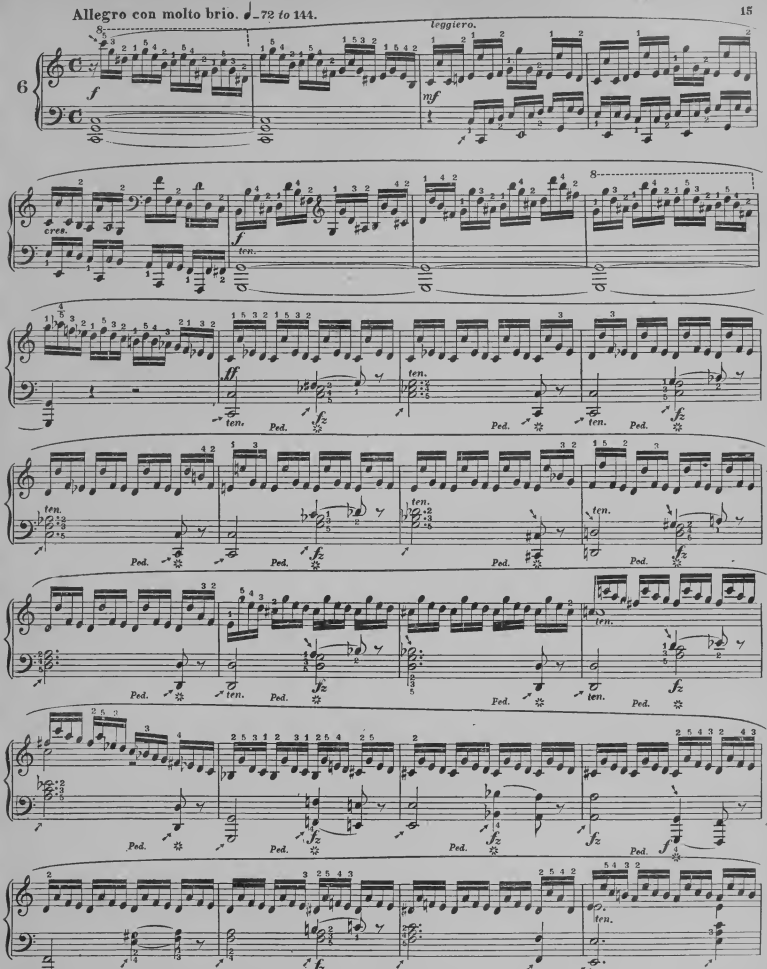

cres.
dimin.
cres.
f
A
A
A
A
f cres.
ff



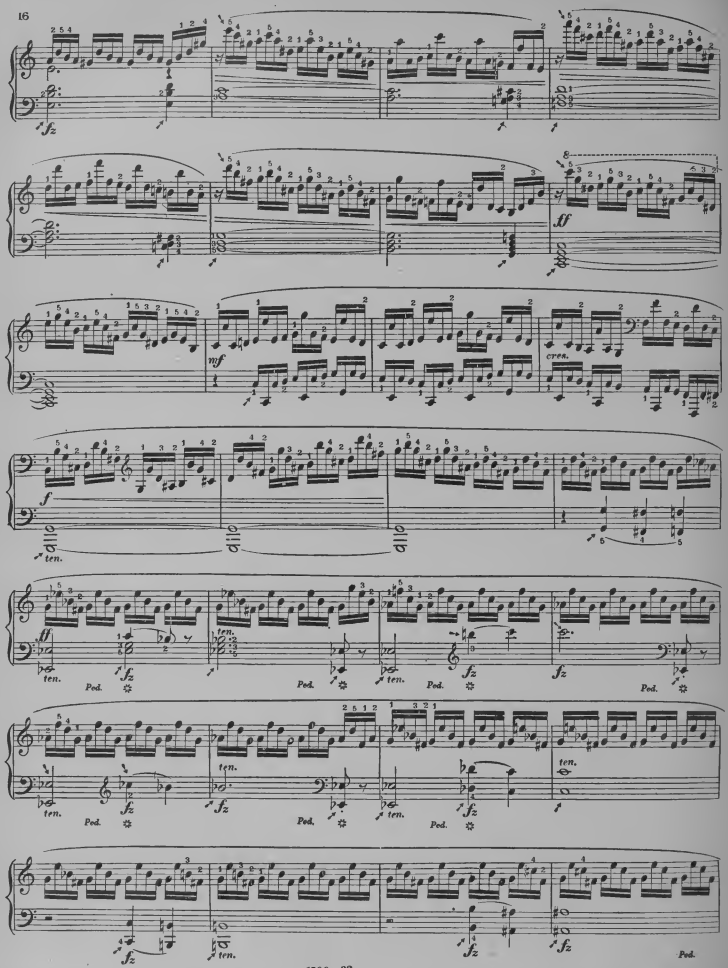
Transpose this study also into the key of F minor.

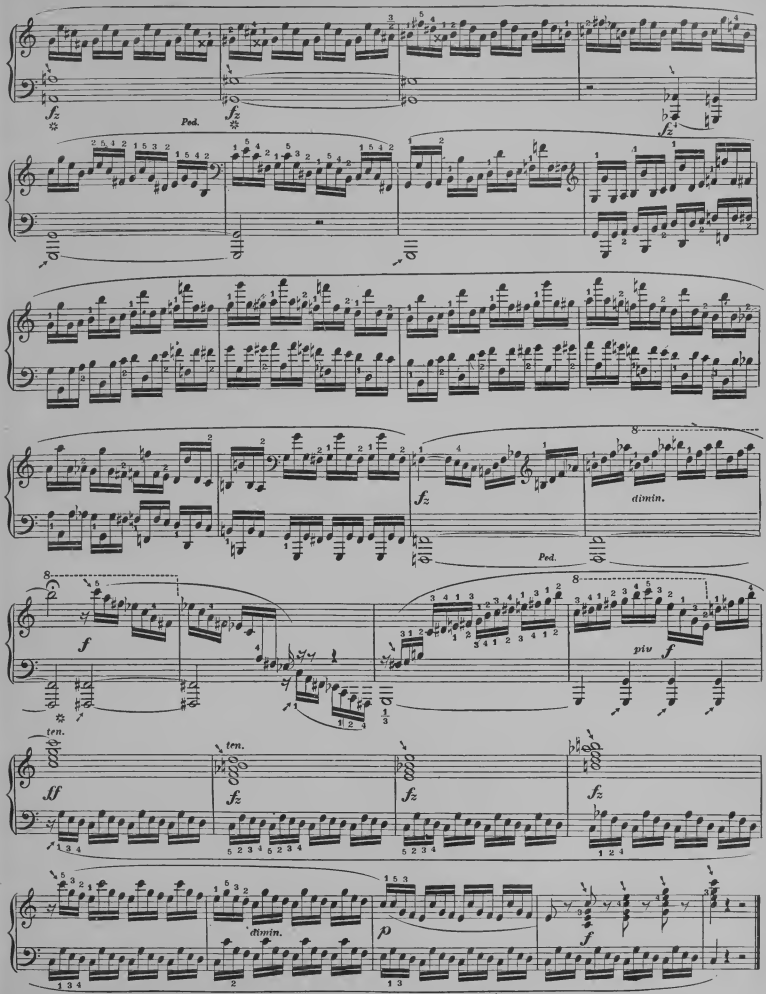

sf
Ped.
sf ten.
mezzo forte.
cres.
p
f
ff

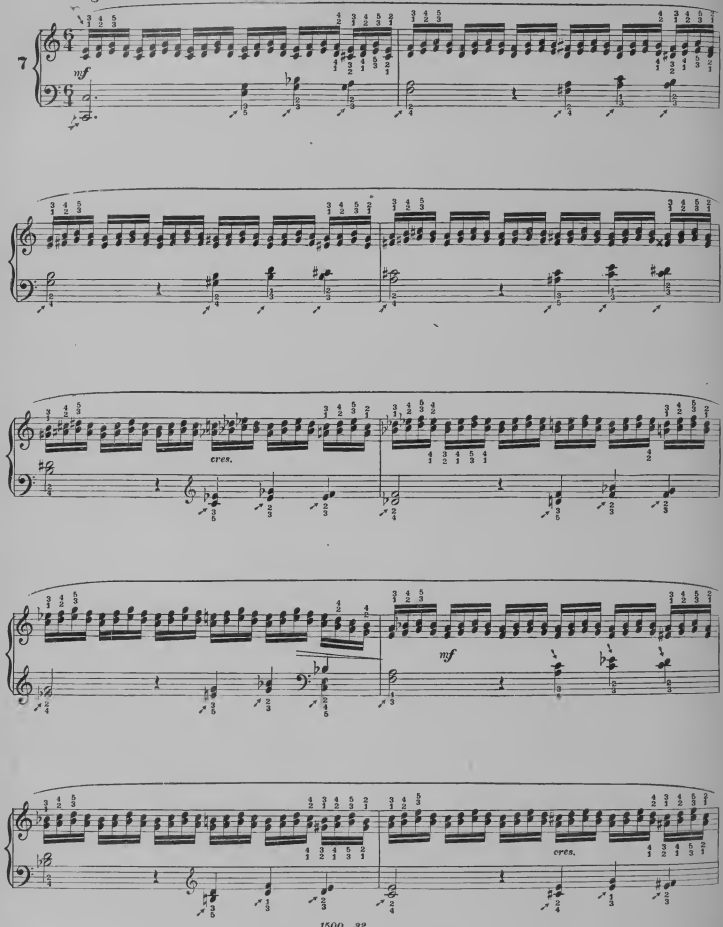

Ped.
sempre legato.
cresc.
rinf
dim.

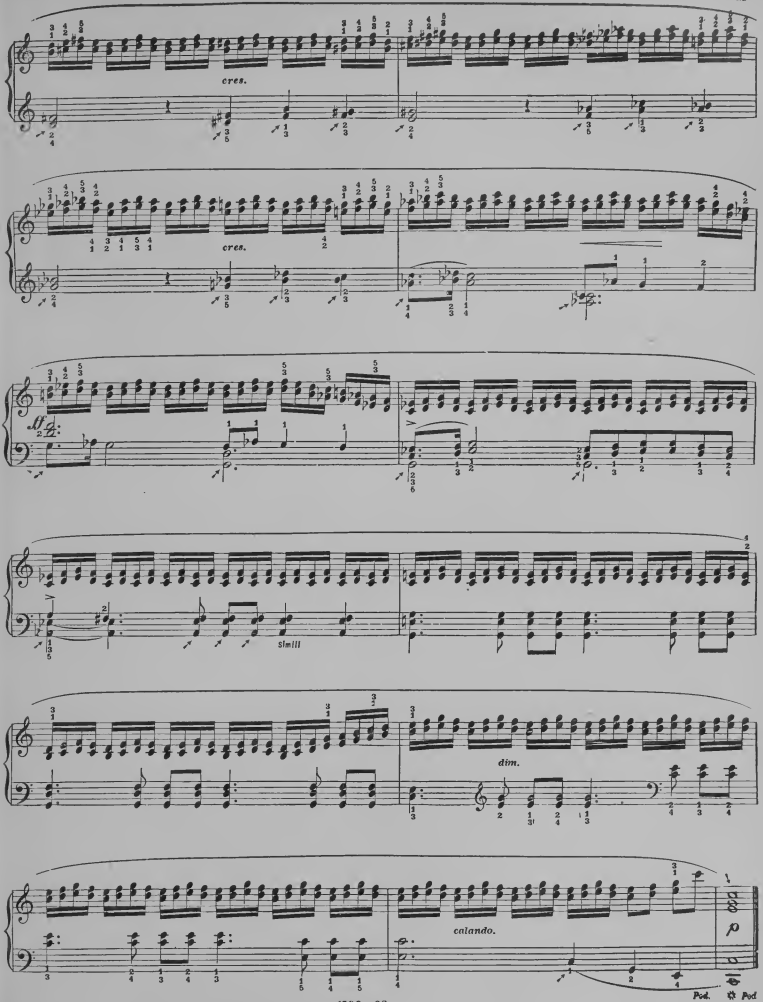


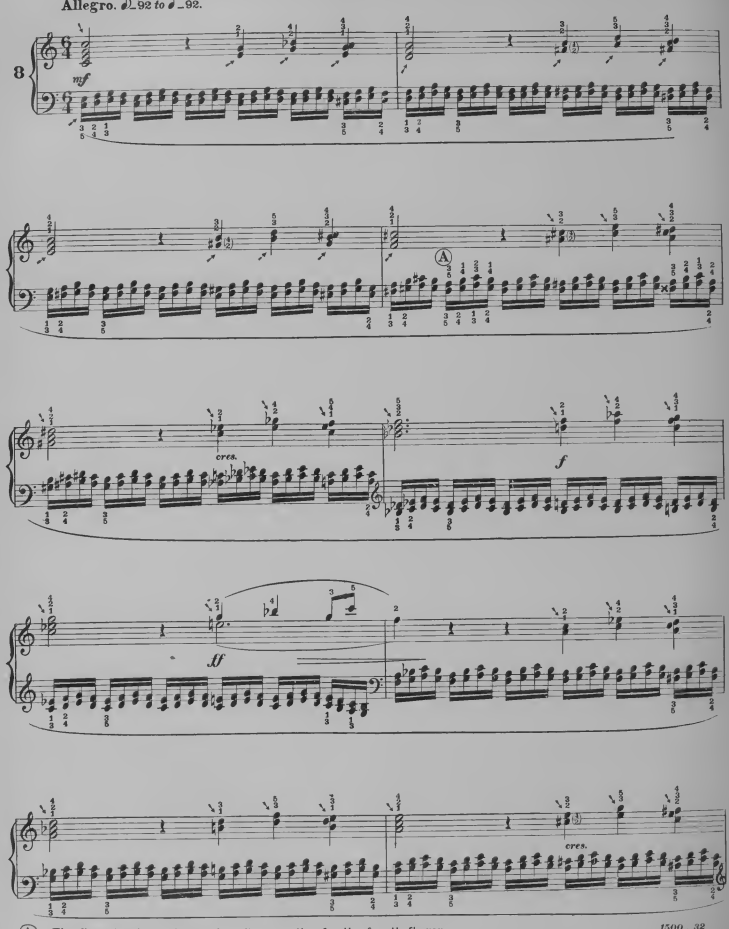
It will be of great use both technically and as a practical application of the first knowledge of harmony to transpose this study into the keys of C sharp major and C flat major.


fz
ff
mf
cresc.
f
ten.
Ped.

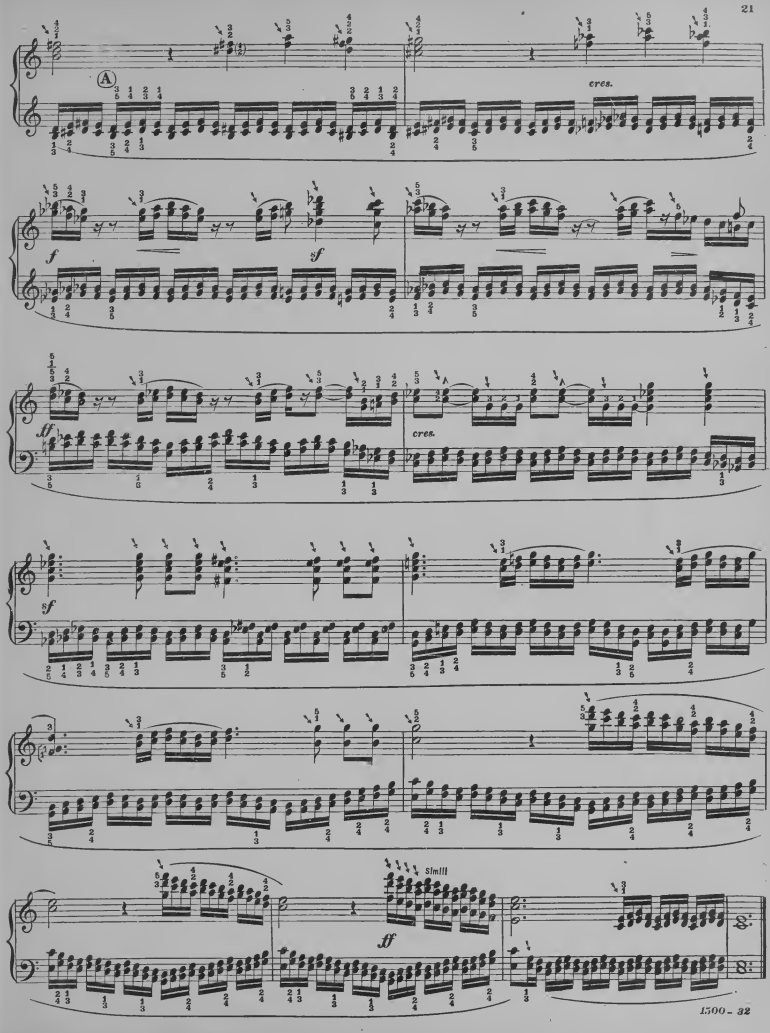

fz
Ped.
fz
fz
fz
dimin.
Ped.
f
piv f
ten.
ff
ten.
fz
fz
fz
dimin.
p
f


Allegro. ♪ = 104 to ♩ = 104.
7
mf
cres.
mf
cres.

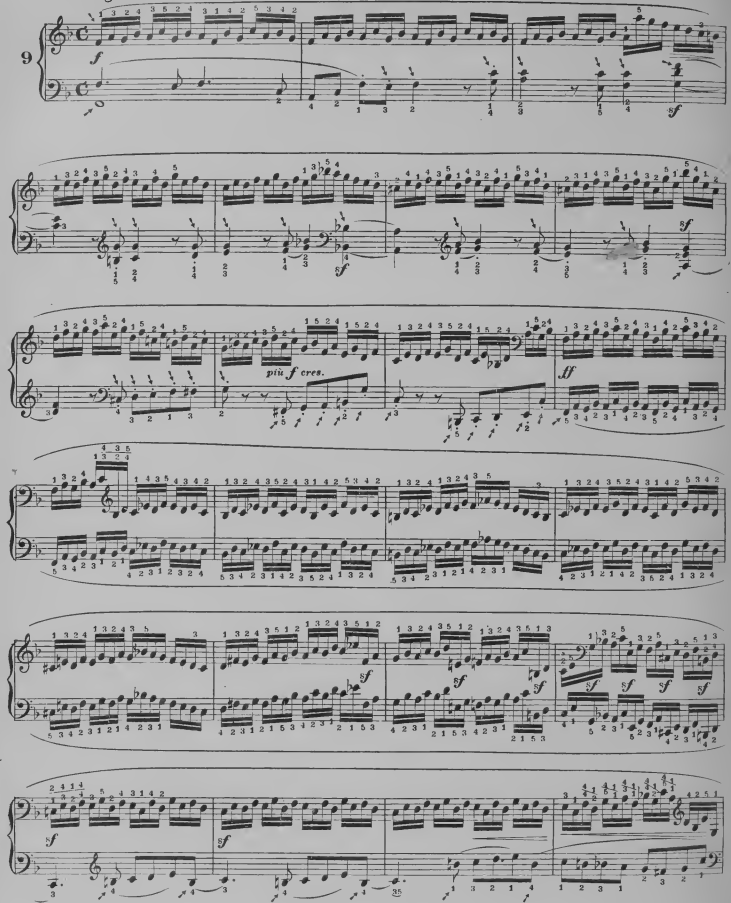

cres.
cres.
simili
dim.
calando.
Ped.
Ped



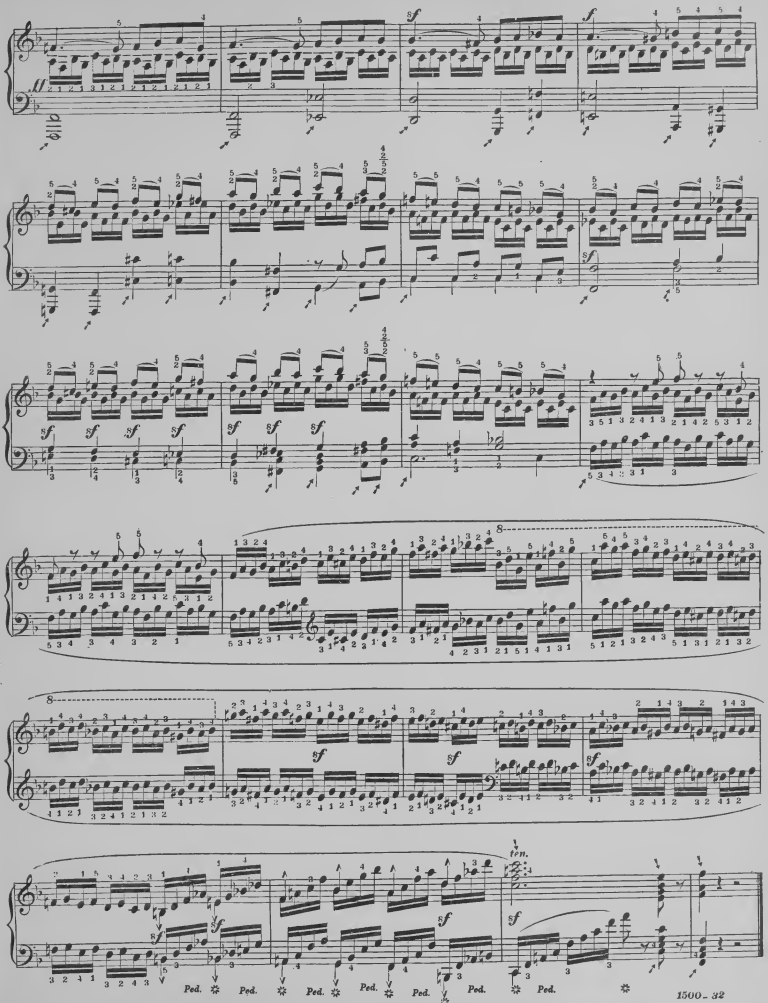
(A) The fingering here given offers fine practice for the fourth finger.

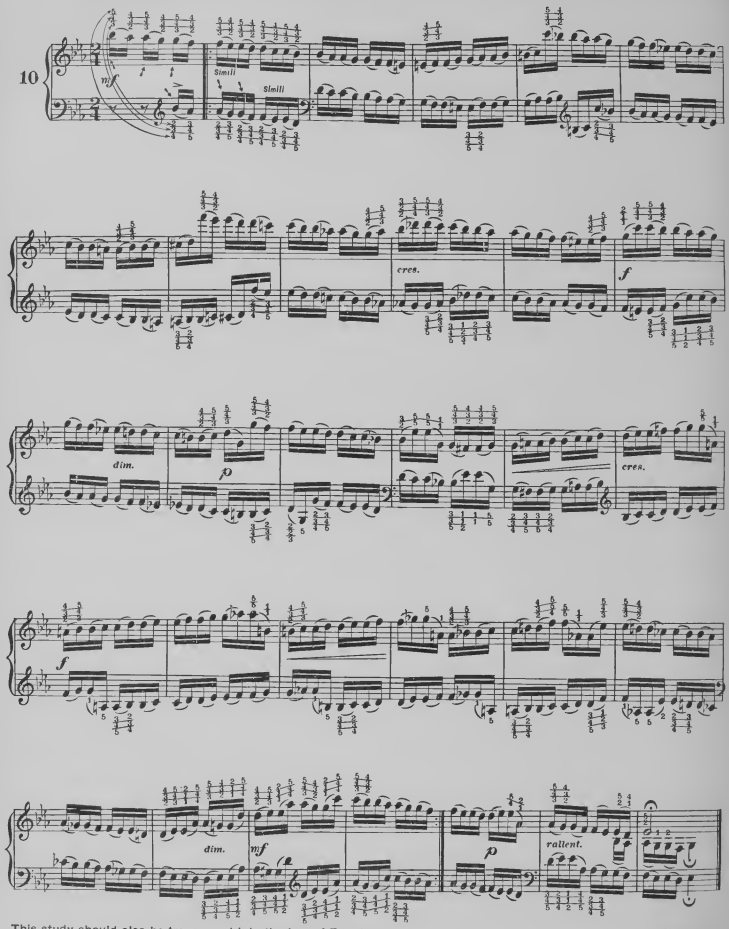

A
cres.
f
sf
ff
cres.
sf
Simili
ff

Allegrissimo. ♩= 69 to 138.

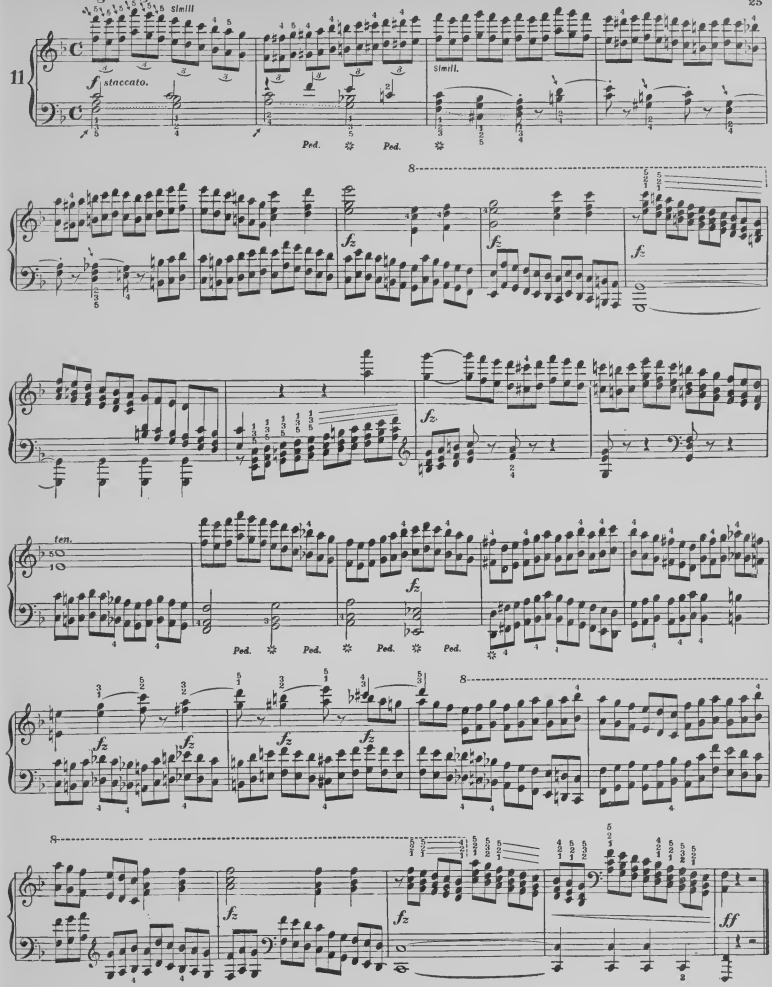


It is recommended that this study be also practiced in the key of F sharp major.


ten.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
1500 - 32



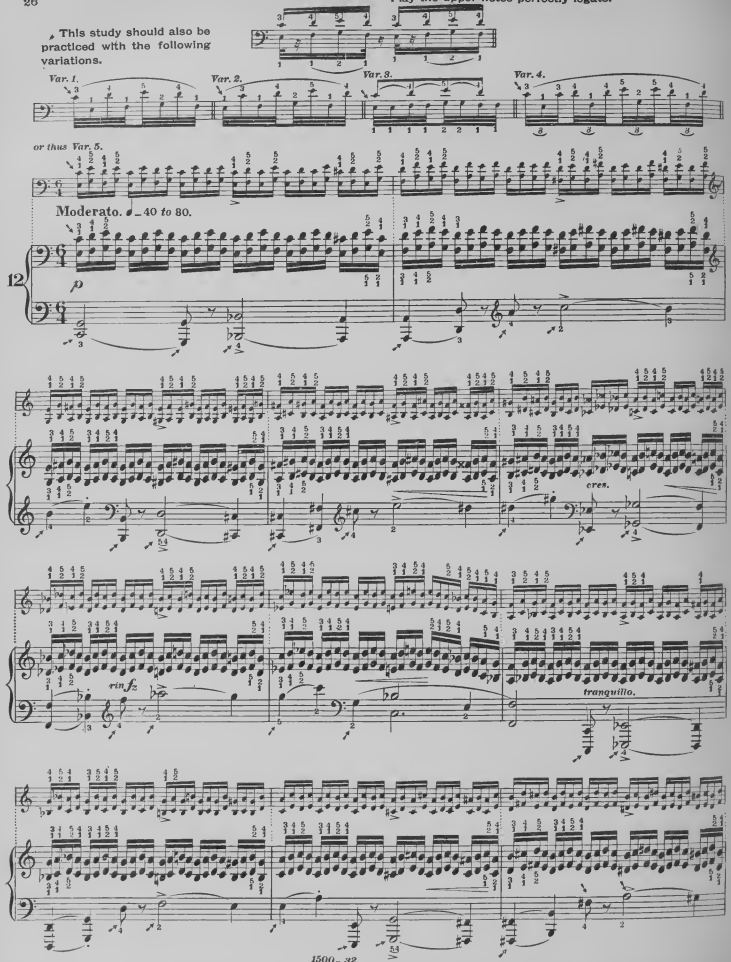
This study should also be transposed into the key of E major.

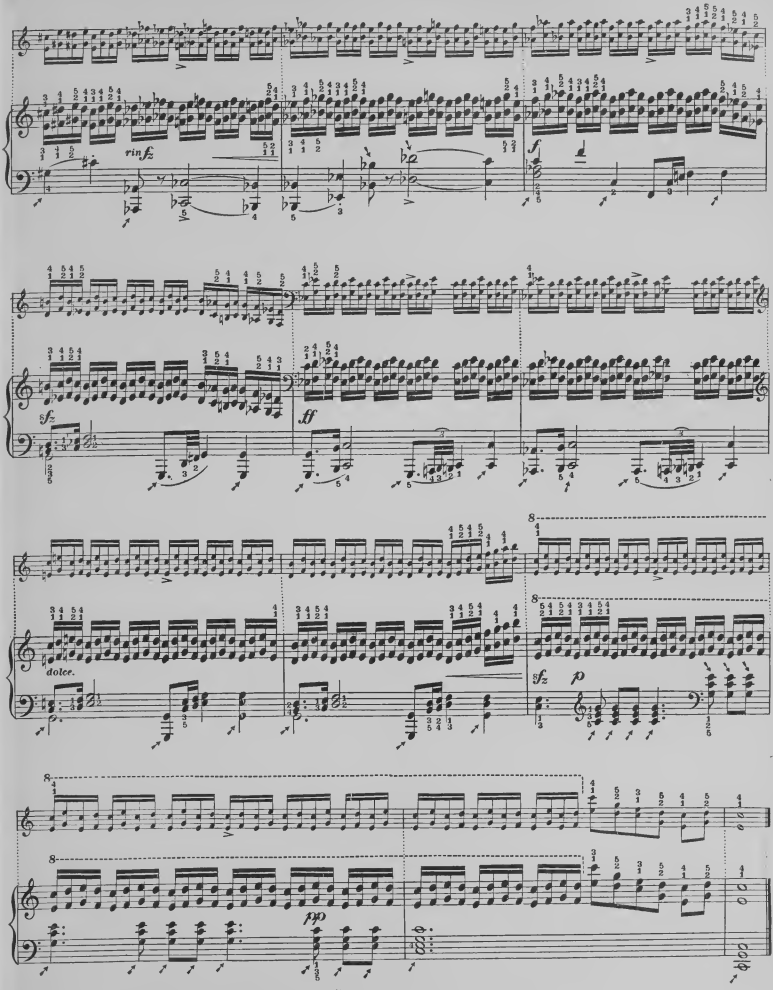


The Octaves are to be practiced with the wrist.

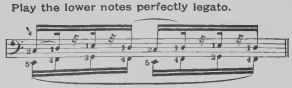
Manner of execution. Play the upper notes perfectly legato.

This study should also be practiced with the following variations.

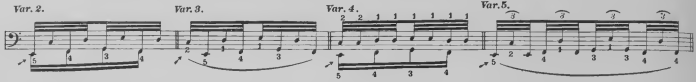


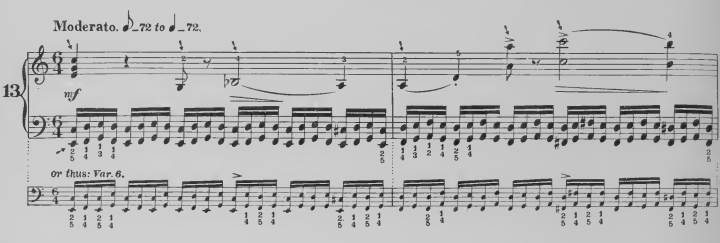

rinf.
f
sf
ff
dolce.
fz
p
pp

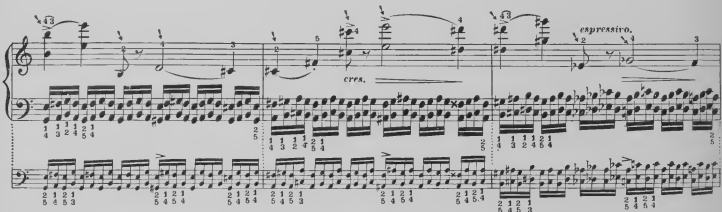
Manner of execution.
Play the lower notes perfectly legato.

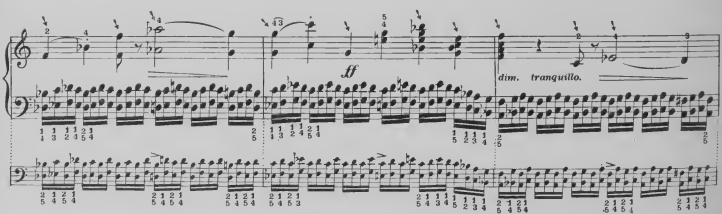


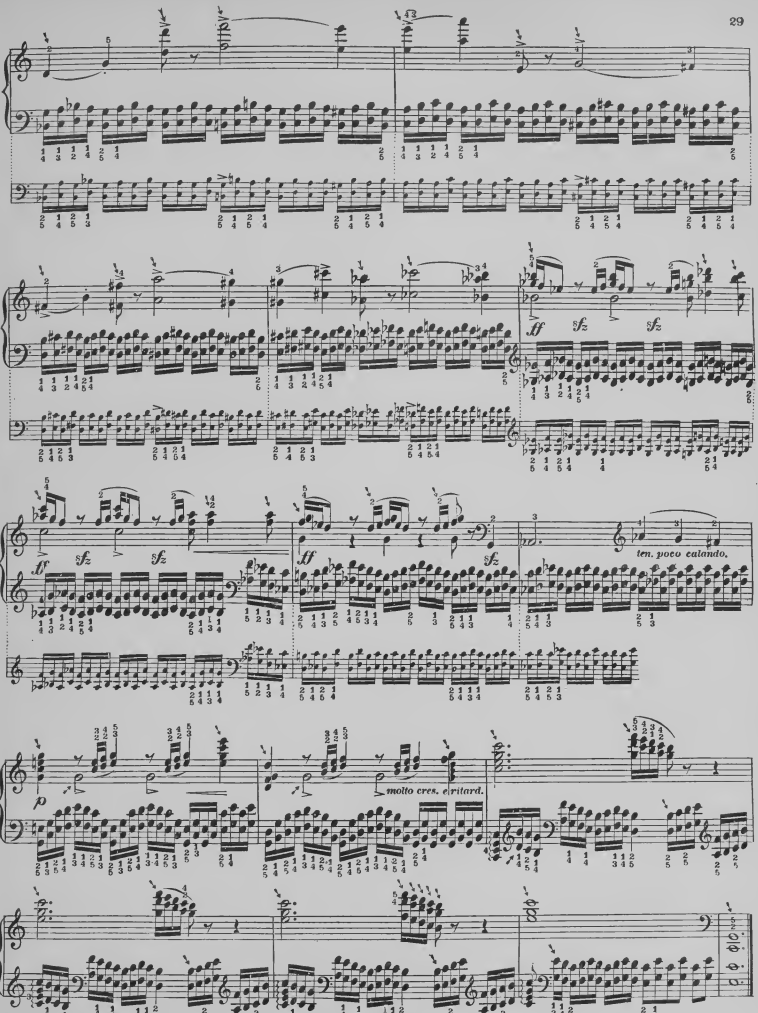
This study should also be practiced with the following variations.



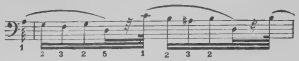




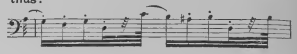



ff
sfz
sfz
ff
sfz
sfz
ff
sfz
ten. poco calando.
p
molto cres. e ritard.

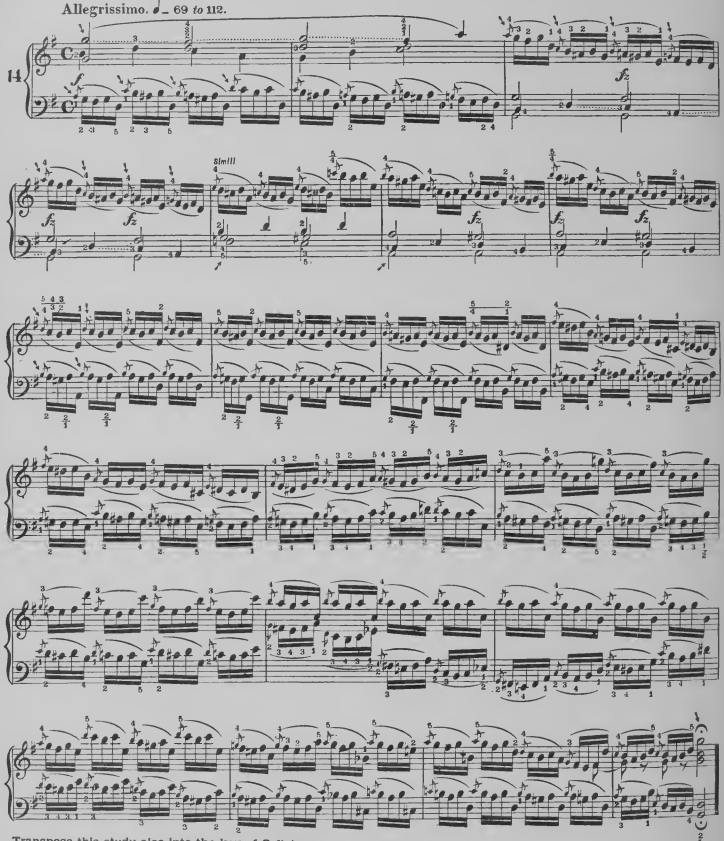
The grace note belongs to the preceding quarter, as if written:



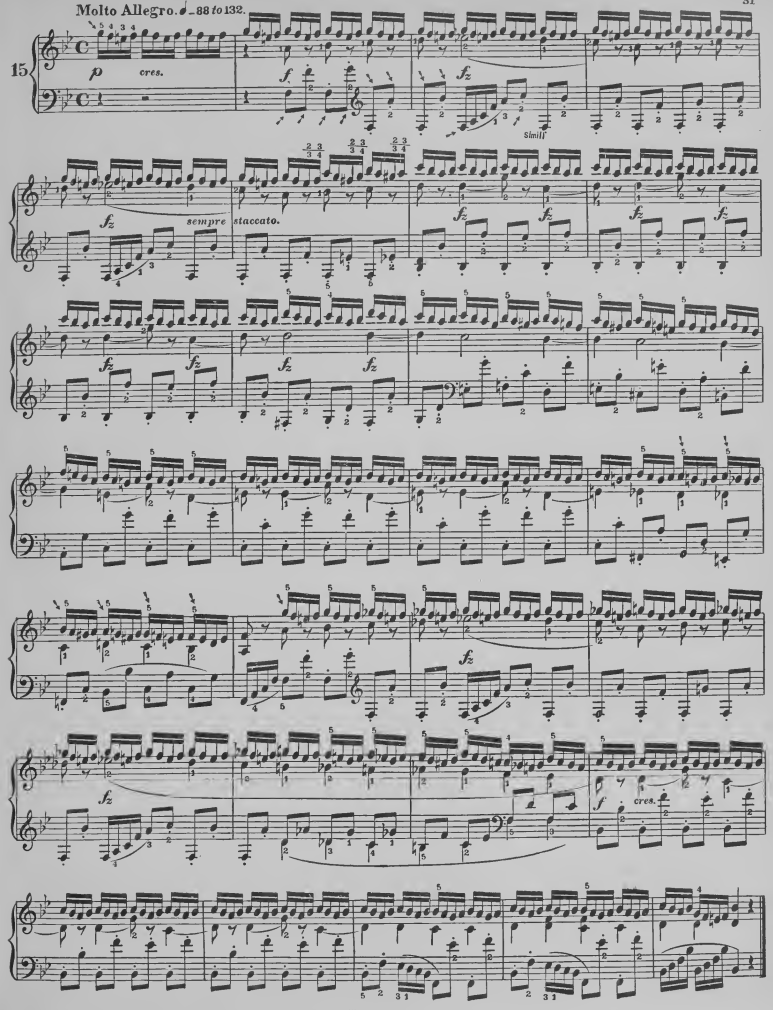
This study should also be practiced staccato, thus:



Allegrissimo. ♩ = 69 *to* 112.

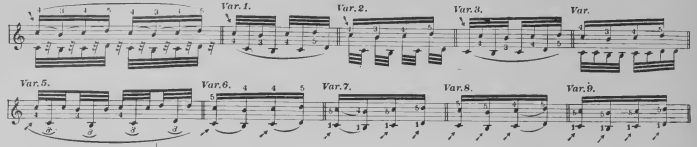


Transpose this study also into the key of G flat major.

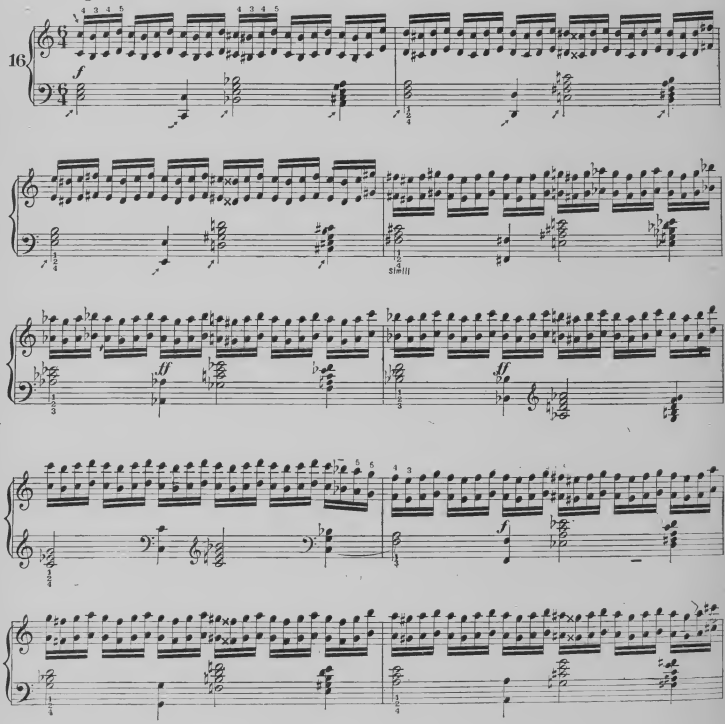

Molto Allegro. ♩=88 to 132.
15
p
cres.
f
fz
Simili
sempre staccato.
cres.

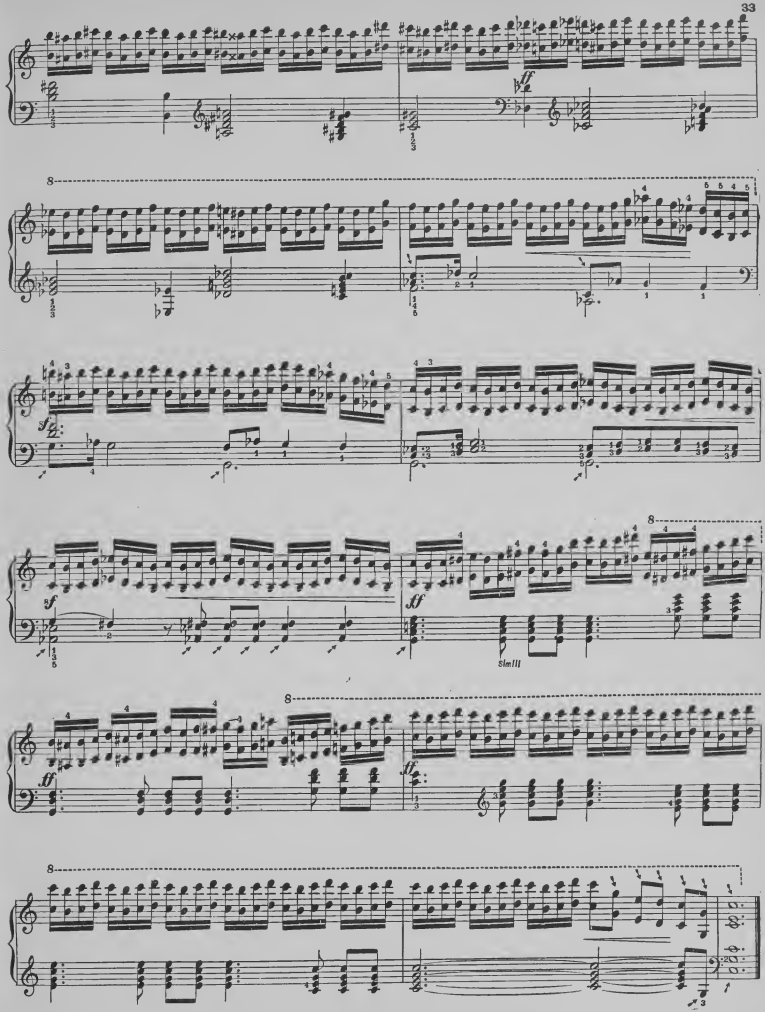
Manner of execution.
Play the upper notes perfectly legato.

This study should also be practiced with the following variations.



Allegro moderato. ♩ = 40 to 80.




ff
sf
ff
Simili
ff
ff

Manner of execution.
Play the lower notes perfectly legato.

This study should also be practiced with the following variations.

Var. 1. Var. 2. Var. 3.

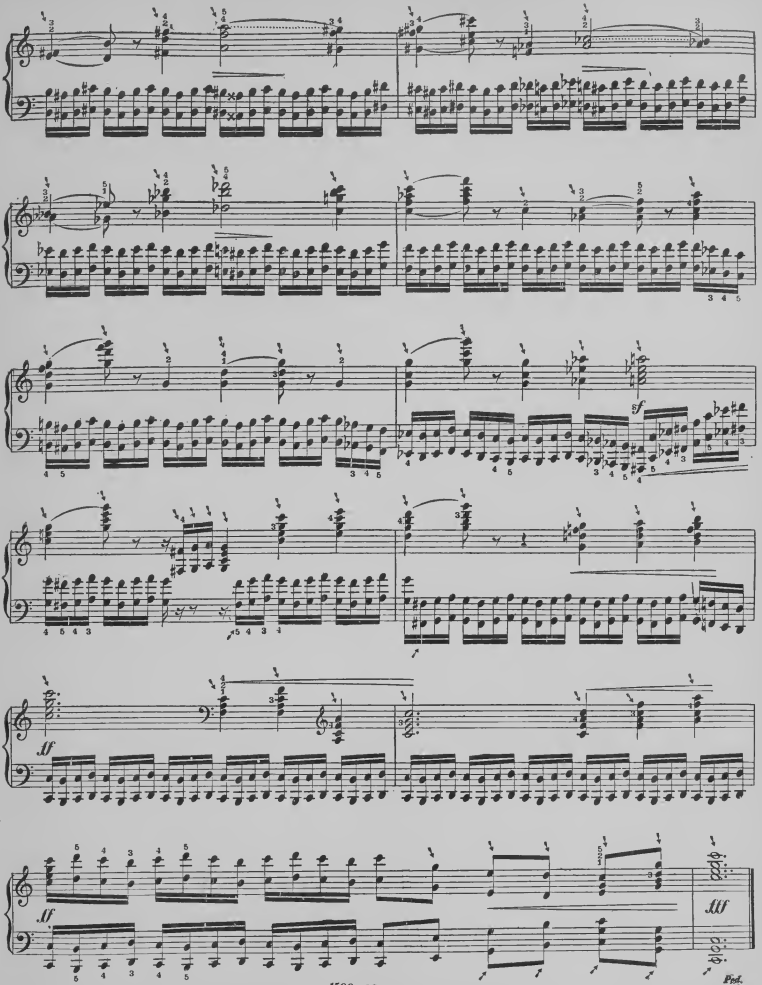
A

Var. 4. Var. 5. Var. 6. Var. 7. Var. 8.

Allegro moderato. ♩.69 to ♩.69

17

A

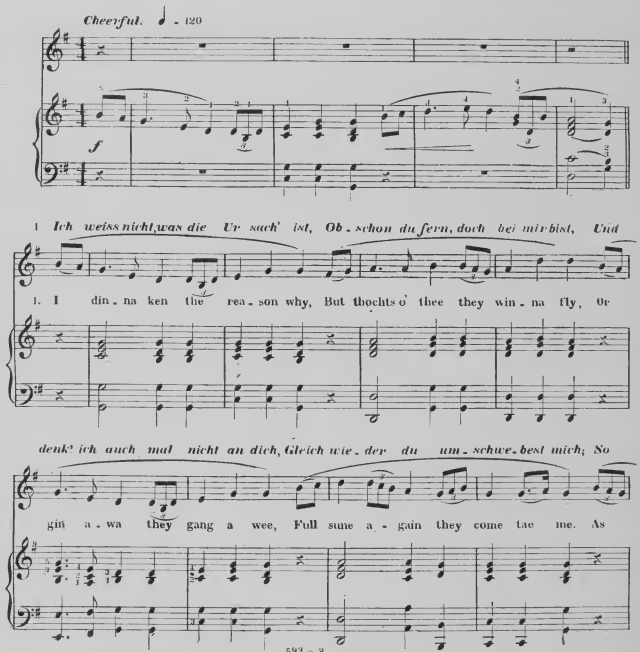

sf
sf
ff
ff
ff
Ped.

I dinna ken the Reason why

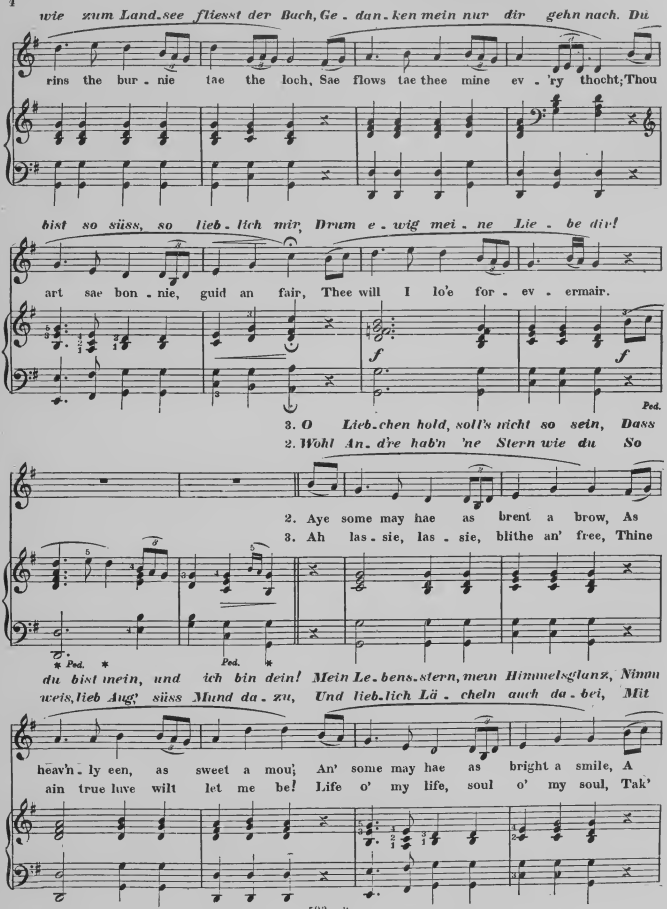
ICH WEISS NICHT WAS DIE URSACH IST

Words and Music by

I. D. Foulon



Copyright, Kunkel Bros. 1883.


wie zum Land-see fliesst der Bach, Ge - dan - ken mein nur dir gehn nach. Du
rins the bur - nie tae the loch, Sae flows tae thee mine ev - 'ry thocht; Thou
bist so süss, so lieb - lich mir, Drum e - wig mei - ne Lie - be dir!
art sae bon - nie, guid an fair, Thee will I lo'e for - ev - ermair.
f
f
Ped.
3. O Lieb-chen hold, soll's nicht so sein, Dass
2. Wohl An-d're hab'n 'ne Stern wie du So
2. Aye some may hae as brent a brow, As
3. Ah las - sie, las - sie, blithe an' free, Thine
Ped.
Ped.
du bist mein, und ich bin dein! Mein Le-bens-stern, mein Himmelsglanz, Nimm
weis, lieb Aug', süss Mund da - zu, Und lieb-lich Lä - cheln auch da - bei, Mit
heav'n - ly een, as sweet a mou', An' some may hae as bright a smile, A
ain true luve wilt let me be! Life o' my life, soul o' my soul, Tak'

hin mein Herz ich geb' dir's ganz; Doch da ich herz-los nicht kann sein, So
ei-nem Herz-chen zart und treu; Auch schön wie du sie-mö-gen sein, (Doch

heart as true an' free frae guile; An' some may be as fair, I ween, Though
thou my heart, I gie it whole; But heart-less sin I can-na bide, Gie

gieb das dei-ne mir al-lein. Du un-aus-sprech-lich theu-er mir, Drum
nie ich's fin-den konn-te, nein!) Denn du bist un-ver-gleich-lich mir, Drum

sic I've nev-er, nev-er seen; But thou'rt tae me a-yont com-pare, Thee
me thine heart an' be my bride, Sae guid art thou, sae de-bo-nair, I'll

e-wig mei-ne Lieb' nur dir!
e-wig mei-ne Lie-be dir!

will I lo'e for-ev-er-mair.
lo'e thee weel for-ev-er-mair.

f *f*

Ped. * Ped. * Ped. *

593 = 3

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The one universal language of the world to day is music. The language of sound has no country, no nationality, the musical thought of the German is as readily acceptable to the Frenchman as the American, though either knows no language but his own. This is true so long as the musician uses the musical notation current the world over. Should, however, he wish to express in writing without having recourse to the conventional musical signs the absolute position of a sound in the musical scale, he comes up against a real difficulty: for in this particular direction there is no universally recognized musical terminology. Each country employs a different system, and each system in turn is cumbersome, and lacking in clearness and precision. As in our time constantly increasing international relations all point to the comforting truth that art knows no country, it would be certainly an advantage to arrive at some simple and comprehensive system of indicating the absolute place of musical sounds which could be accepted by all nations. Our own method in particular is cumbersome, commonplace and unscientific. We are obliged to have recourse to comparisons and clumsy circumstances, lamentably lacking in brevity, to express in writing the position of a musical sound. We speak of the middle C, and C above the staff, the C below the staff, the C either above or below the middle C, and so on, each musician being practically at liberty to express himself in a different way. The French system is a decided improvement on ours. In France the low C of the 'cello is indicated by C1, the low C of the alto by C2, the lowest C of the violin by C3, the C above that by C4, and so on. The same notes in Germany are referred to as big C, little c, C with one stroke above it and C with two strokes. The English method is different again, and still another is in use in Italy, in Spain and in Russia. As a result of these different methods of written musical notation, when a French musician writes to represent to himself the exact note designated by a German musician, or *vice versa*, he has to go through an elaborate calculation, which is inconvenient, to say the least.

A correspondent suggests a system whereby the noticeable lack of universality in musical expression could be overcome, and the existing inconveniences and uncertainties effectually disposed of. The plan is as follows: The lowest note of the musical scale being the C emitted by the thirty second foot-stop of an organ—that is to say, the sound produced by an open pipe thirty-two feet in length, that C is taken as the first sound of the first octave; it would then be sufficient to say the G of the first octave, and make it understood that the fifth note of the lowest octave was meant. The second octave would be that of the sixteen-foot stop of the organ, the third octave that of the eighth foot, and so on. The third octave would have for its first sound the low C of the 'cello; and thus, by saying the C of the third octave, one would indicate in a clear way the exact position of the note which it is intended to describe. The low G of the violin would be, in consequence, that of the fourth octave, the A of the diapason the A of the fifth octave, and so on with the higher sounds.

There can be no doubt that of all the branches of human knowledge there is none whose terminology is as mixed as that of music. It would seem, indeed, as if musicians, at any rate the earlier ones, were anxious to keep their knowledge exclusively for themselves, by making it as difficult as possible for the rest of the world to acquire. But music to-day is a much more important factor in the life of mankind, and commands a much greater degree of popular interest than ever before in the world's history, and anything, therefore, which might tend to make its language more universal and readily intelligible should be welcomed. A better system than the one indicated above might perhaps be possible, but until such another one is found this has, at least, the advantages of clearness, precision and intelligibility.—*Ex.*

Hans von Bülow, according to "Le Menestral," has recently said: "I am very fond of a Strauss waltz, and I cannot see any reason why such a work, which is always artistic, and may be classed among the best of its kind, should not be performed from time to time by a large orchestra in serious concerts. It would give our ears a little rest from the severity of the classics, and would act like olives in preparing our palate for a fresh course."

LISZT AND PADEREWSKI.

Poland will some day honor Paderewski as it now honors Chopin; but in order to win the great fame and wealth which have fallen to his lot at the early age of thirty two, he was, of course, obliged, like Chopin, to leave his native country and seek the great musical centers of the world. Three years ago he played in London to a $50 audience. To day he often makes $5,000 in two hours, with $7,000 for the high water mark. The profitableness of his art is a phenomenon worth mentioning, because he never resorts to claptrap trickiness or sensationalism in order to win success and applause. In this respect he is superior to Liszt, who, in his early period, did sometimes resort to sensationalism, which, however, was less a sign of immature taste than the wild exuberance of technical mastery bent on a frolic, and therefore not to be judged more severely than young Mozart's feat of playing on a piano, the keys of which were covered with a cloth. The conditions in those days were not the same as at present. How eager the world was for Liszt's show pieces may be inferred from the fact that when, in the pressure of concert giving and traveling, he sometimes kept his operatic arrangements in his head a few months before writing them down, the publishers pursued him from town to town urging him to put them into shape for the printer.

Liszt had the mocking-bird gift of imitating the style of all the great pianists, and generally surpassed them on their own ground. Paderewski has inherited this trait, as well as Liszt's amazing and unobtrusive technic and the art of getting orchestal effects from the piano, while in the magic of producing exquisite tone colors he even surpasses Liszt.

In regard to their early career these great pianists present a considerable contrast. Paderewski was almost thirty before he won universal fame, while Liszt was the pet of all Europe as a boy. At nine, if he was asked to play a Bach fugue, he would boldly ask, "In what key?" At sixteen he had earned $20,000. But at present Paderewski is undergoing the same experiences that Liszt did in the way of artistic, pecuniary and social successes. That some foolish persons participate in the new 'cult' is not his fault, nor is it gallant or just to sneer at it as a feminine fad. Were it not for the women, music in America and England would soon come to an end. Wagner understood this when he wrote: "With women's hearts it has always gone well with my art;" and probably because, amid the prevailing vulgarity, it was always most difficult for women to let their souls become as thoroughly hardened as has been so completely the case with our political men-folk.—*Ex.*

Those whose mission in life it is to entertain the public are always pestered by friends and acquaintances for free seats at their entertainments. There probably never was a singer or an actor or a pianist who was not bored nearly to death by these people, many of whom had not the slightest claim to ask the courtesy they demanded.

A pianist, who was pre-eminently successful in his day, and that day was not so far back either, was Rubinstein, who traveled nearly the whole world over delighting people with his genius. He, like all others, was very much annoyed by requests for complimentary tickets, but most of the time he maintained his composure even though justly irritated. It is told of him that just before one of his recitals in London he was accosted by an old lady in the entrance hall, and thus addressed:

"Oh, Mr. Rubinstein, I am so glad to see you! I have tried in vain to purchase a ticket. Have you a seat you could let me have?"

"Madam," said the great pianist, "there is but one seat at my disposal, and that you are welcome to, if you think fit to take it."

"Oh yes, and a thousand thanks! Where is it?" was the excited reply.

"At the piano," smilingly replied Rubinstein.—*Harper's.*

It is a great error to imagine that the sensibilities of the heart are blunted by a knowledge of musical science, or that our pleasures are diminished by a refinement in musical taste; the imagination, on the contrary, in its exalted flight on the pinions of wisdom, views art in a world of ethereal beauty.—*Ella.*

THE ENGLEWOOD ROUTE.

The shortest way from St. Louis to the Columbian Exposition is via the Wabash to Englewood and thence to the Fair Grounds via electric railway. All Wabash trains stop at Englewood and those who have engaged lodgings in the vicinity of the World's Fair, or those who go to the Fair for a day, will find the Englewood route the most expeditious and convenient of any.

Those who intend to stop at down town hotels or who have business in the mercantile portion of the city, will, of course, go through to the Wabash Terminus—Dearborn Station—which is in the very heart of Chicago and blocks nearer the leading hotels and business houses than any other station. There are no drawbridges to wait for if you go via WABASH.

Numerous street, steamer and railway lines run from the central portion of the city to the World's Fair Grounds at frequent intervals.

Experience has proven that the composer is not usually the finest and most interesting performer of his own works, especially of his newest, last created, which he cannot yet be expected to master from an objective point of view. It is more difficult for a man to discover his own ideal within his own heart, than in that of another. And should the composer, who needs rest at the conclusion of a work, strive at once to concentrate his powers on its performance, his judgment—like over fatigued sight that tries to fix itself on one point—would become clouded, if not blind. We have seen examples of this when composers have wholly misinterpreted their own works by such a forced manner of procedure.—*Schumann.*

Character is the internal life of a piece, engendered by the composer, sentiment is the external impression, given to the work by the interpreter. Character is an intrinsic positive part of a composition; sentiment an extrinsic, personal matter only.

Character is innate, steady, precise: and inasmuch as it is wholly expressed by the rhythm, more particularly by the time and tempo, the rendering of a piece can only be true to the character if the time and tempo are generally upheld. Sentiment, on the other hand, is extraneous, unsteady, varied: and, though it may be appropriate and true, yet it is frequently inappropriate and false.

It is, therefore, necessary to keep the sentiment under control, and to always maintain the character of a composition.—*Christiani.*

Verdi is at present staying at the Italian Spa, Montecatini, and it is reported that he is hard at work on yet another opera. *Apropos* of his eightieth birthday, which will be celebrated on October 9 next, it is proposed to present the author of "Falstaff" with an album containing the autograph felicitations of all the most celebrated living musicians of the whole world. It will be a delightful task for someone to draw a distinction between the musicians who do *not* belong to the "most celebrated" and those who are generally considered, or who consider themselves, entitled to be included in that category.

Pachmann is quoted as saying recently to an interviewer. "I am the most unmodest man in the world, except Hans von Bülow. He is a more unmodest man as I, but after him I am a very unmodest man. I play very, very beautiful."

Gluck once remarked: "I have written only twenty operas, and each one cost me a great deal of labor and study." Piccini, who overheard him, said: "I have written over 100 and with very little trouble." Gluck whispered to his rival: "My friend, you need not have told us that."

After a summer spent in study on the banks of the Hudson, Franz Rummel has returned to Europe to make a professional tour on the continent under the management of Sternberg, of Berlin.

Eugene D'Albert's opera, "Der Rubin," will be produced this season at Carlsruhe, rehearsals beginning this month.

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